



General Certificate of Education
Advanced Level Examination
June 2014

English Literature (Specification B)

LITB3

Unit 3 Texts and Genres

Friday 6 June 2014 9.00 am to 11.00 am

For this paper you must have:

- an AQA 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 **Paper Reference** is LITB3.
- Answer **two** questions. Answer **one** question from Section A and **one** question from Section B.
- In your response to this paper you must write about at least **one** text written between 1300 – 1800.
- 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.
- There are 40 marks for each question.
- The texts prescribed for this paper **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.

Section A

Answer **one** question from this section.

ELEMENTS OF THE GOTHIC**EITHER*****The Pardoner's Tale* – Geoffrey Chaucer****Question 1**

0	1
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 “It is pride, not covetousness, which is the Pardoner’s greatest sin.”

To what extent do you agree with this comment on Chaucer’s presentation of the Pardoner?

[40 marks]**OR*****Macbeth* – William Shakespeare****Question 2**

0	2
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 How far do you agree with the view that *Macbeth* is a very moral play about the punishment of sin?**[40 marks]****OR*****Dr Faustus* – Christopher Marlowe****Question 3**

0	3
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 “Faustus is a gothic victim, rather than a gothic villain.”

To what extent do you agree with this view of Faustus’s role in the play?

[40 marks]**OR*****The White Devil* – John Webster****Question 4**

0	4
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 How far do you agree with the view that in *The White Devil* Webster has created a world that is so corrupt that any form of justice is completely absent from it?**[40 marks]**

OR

The Changeling* – Thomas Middleton & William Rowley*Question 5**

0	5
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 Consider the significance of entrapment and imprisonment in *The Changeling*.**[40 marks]**

OR

Frankenstein* – Mary Shelley*Question 6**

0	6
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 To what extent do you agree with the view that the novel is a total condemnation of transgression?**[40 marks]**

OR

Wuthering Heights* – Emily Brontë*Question 7**

0	7
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 “In *Wuthering Heights* love is presented as an emotion which provokes violence rather than tenderness.”

To what extent do you agree with this view?

[40 marks]

OR

Northanger Abbey* – Jane Austen*Question 8**

0	8
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 Consider some of the ways in which Jane Austen uses gothic settings in *Northanger Abbey*.**[40 marks]**

OR

The Bloody Chamber* – Angela Carter*Question 9**

0	9
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 “Sex and violence are always linked in the stories in *The Bloody Chamber*.”

To what extent do you agree with this view?

[40 marks]

Turn over ►

ELEMENTS OF THE PASTORAL

OR

Pastoral Poetry 1300–1800 – Various**Question 10**

1	0
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 “In pastoral poetry, a harmonious relationship with nature leads inevitably to human happiness.”

How far do you agree with this comment?

[40 marks]

OR

As You Like It – William Shakespeare**Question 11**

1	1
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 To what extent do you think the Forest of Arden represents a mythical and imaginary world?**[40 marks]**

OR

Songs of Innocence and of Experience – William Blake**Question 12**

1	2
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 Consider the significance of animal imagery in Blake’s poetry.**[40 marks]**

OR

She Stoops to Conquer – Oliver Goldsmith**Question 13**

1	3
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 Mr Hardcastle believes that town life is merely “vanity and affectation.”

To what extent do you agree with this view of town life as it is presented in the play?

[40 marks]

OR

Waterland – Graham Swift**Question 14**

1	4
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 “A fairy-tale land after all.”

To what extent do you think Swift presents the landscape in the novel as a fairy-tale land?

[40 marks]

OR

Tess of the D'Urbervilles – Thomas Hardy

Question 15

1	5
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 Consider the significance of journeys in *Tess of the D'Urbervilles*.

[40 marks]

OR

Brideshead Revisited – Evelyn Waugh

Question 16

1	6
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 How far do you agree with the view that, in *Brideshead Revisited*, Waugh shows that change is both inevitable and undesirable?

[40 marks]

OR

Pastoral Poetry after 1945 – Various

Question 17

1	7
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 To what extent do you think writers of modern pastoral poetry idealise country life?

[40 marks]

OR

Arcadia – Tom Stoppard

Question 18

1	8
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 In Act One of *Arcadia*, Lady Croom refers to “the familiar pastoral refinement of an Englishman’s garden”.

Consider the significance of the English country house and garden in the play.

[40 marks]

Turn over for Section B

Turn over ►

Section B

Answer **one** question from this section.
In your answer you must refer substantially to at least **three** texts, making connections with the gothic or pastoral genre.

ELEMENTS OF THE GOTHIC**EITHER****Question 19**

1	9
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 “Gothic writing is exciting because it allows us to think the unthinkable.”

How far do you agree with this view?

[40 marks]**OR****Question 20**

2	0
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 To what extent do you think gothic writing is a disturbing exploration of the unknown?**[40 marks]****OR****Question 21**

2	1
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 To what extent do you agree with the view that gothic writing shows that human beings are naturally inclined to be evil rather than good?**[40 marks]**

ELEMENTS OF THE PASTORAL**OR****Question 22**

2	2
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 Consider the significance of displacement in pastoral writing.**[40 marks]****OR****Question 23**

2	3
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 To what extent do you think that writers use elements of the pastoral tradition to attack social or political wrongs?**[40 marks]****OR****Question 24**

2	4
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 To what extent do you agree that “the view of the past in pastoral writing is always nostalgic”?**[40 marks]****END OF QUESTIONS**

There are no questions printed on this page