



General Certificate of Education
Advanced Level Examination
June 2015

English Literature (Specification A)

LITA3

Unit 3 Reading for Meaning Love Through the Ages

Thursday 11 June 2015 9.00 am to 11.30 am

For this paper you must have:

- an AQA 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 **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 poems (**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** poems.

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

[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 memories of love are presented in these **two** extracts.

In your answer you should consider the ways in which Woolf (in **Item C**) and Beckett (in **Item D**) use form, structure and language to present their thoughts and ideas. You should make relevant references to your wider reading, ensuring that you include references to both **drama** and **prose**.

[40 marks]

END OF QUESTIONS

Turn over for Item A

Turn over ►

Item A

The following poem was written by **Robert Herrick** (1591 – 1634). It is often considered a good example of a 'carpe diem' poem. ('Carpe diem' is Latin for 'seize the day'; in other words, make the most of the present.)

To the Virgins, to Make Much of Time

Gather ye rosebuds while ye may,
Old time is still a-flying:
And this same flower that smiles today
Tomorrow will be dying.

The glorious lamp of heaven, the sun,
The higher he's a-getting,
The sooner will his race be run,
And nearer he's to setting.

That age is best which is the first,
When youth and blood are warmer;
But being spent, the worse, and worst
Times still succeed the former.

Then be not coy, but use your time,
And while ye may, go marry:
For having lost but once your prime
You may for ever tarry.

Item B

The following poem was written by **W B Yeats** (1865–1939). It was published in 1904.

Never Give all the Heart

Never give all the heart, for love
Will hardly seem worth thinking of
To passionate women if it seem
Certain, and they never dream
That it fades out from kiss to kiss;
For everything that's lovely is
But a brief, dreamy, kind delight.
O never give the heart outright,
For they, for all smooth lips can say,
Have given their hearts up to the play.
And who could play it well enough
If deaf and dumb and blind with love?
He that made this knows all the cost,
For he gave all his heart and lost.

Turn over for Item C

Turn over ►

Item C

Mrs Dalloway by **Virginia Woolf** (1882–1941) was published in 1925. It focuses on a single day in the life of its protagonist, Clarissa Dalloway. In this extract, Clarissa thinks back to her youth and her relationship with an unconventional young woman called Sally Seton.

The strange thing, on looking back, was the purity, the integrity, of her feeling for Sally. It was not like one's feeling for a man. It was completely disinterested, and besides, it had a quality which could only exist between women, between women just grown up. It was protective, on her side; sprang from a sense of being in league together, a presentiment of something that was bound to part them (they spoke of marriage always as a catastrophe), which led to this chivalry, this protective feeling which was much more on her side than Sally's. For in those days she was completely reckless; did the most idiotic things out of bravado; bicycled round the parapet on the terrace; smoked cigars. Absurd, she was — very absurd. But the charm was overpowering, to her at least, so that she could remember standing in her bedroom at the top of the house holding the hot-water can in her hands and saying aloud, 'She is beneath this roof ... She is beneath this roof!'

No, the words meant absolutely nothing to her now. She could not even get an echo of her old emotion. But she could remember going cold with excitement, and doing her hair in a kind of ecstasy (now the old feeling began to come back to her, as she took out her hairpins, laid them on the dressing-table, began to do her hair), with the rooks flaunting up and down in the pink evening light, and dressing, and going downstairs, and feeling as she crossed the hall 'if it were now to die 'twere now to be most happy'. That was her feeling — Othello's feeling, and she felt it, she was convinced, as strongly as Shakespeare meant Othello to feel it, all because she was coming down to dinner in a white frock to meet Sally Seton!

She was wearing pink gauze — was that possible? She *seemed*, anyhow, all light, glowing, like some bird or air-ball that has flown in, attached itself for a moment to a bramble. But nothing is so strange when one is in love (and what was this except being in love?) as the complete indifference of other people. Aunt Helena just wandered off after dinner; Papa read the paper. Peter Walsh might have been there, and old Miss Cummings; Joseph Breitkopf certainly was, for he came every summer, poor old man, for weeks and weeks, and pretended to read German with her, but really played the piano and sang Brahms without any voice.

All this was only a background for Sally. She stood by the fireplace talking, in that beautiful voice which made everything she said sound like a caress, to Papa, who had begun to be attracted rather against his will (he never got over lending her one of his books and finding it soaked on the terrace), when suddenly she said, 'What a shame to sit indoors!' and they all went out on to the terrace and walked up and down. Peter Walsh and Joseph Breitkopf went on about Wagner. She and Sally fell a little behind. Then came the most exquisite moment of her whole life passing a stone urn with flowers in it. Sally stopped; picked a flower; kissed her on the lips. The whole world might have turned upside down! The others disappeared; there she was alone with Sally. And she felt that she had been given a present, wrapped up, and told just to keep it, not to look at it — a diamond, something infinitely precious, wrapped up, which, as they walked (up and down, up and down), she uncovered, or the radiance burnt through, the revelation, the religious feeling!

Item D

Krapp's Last Tape by **Samuel Beckett** (1906–1989) was first performed in 1958. In the following extract, the play's only character, Krapp, listens to some tape recordings of his diaries. This is the ending of the play.

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END OF ITEMS

¹ *Effie Briest* – a tragic novel whose title character, Effie, is Krapp's ideal woman.

² An evening service of worship in a Christian Church.

There are no questions printed on this page

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Item A: *To the Virgins, to Make Much of Time* by Robert Herrick. Taken from *The Picador Book of Love Poems*, John Stammers (ed). Published by Picador, London, 2011.

Item B: *Never Give all the Heart* by W B Yeats. Taken from *Yeats's Poems*, A Norman Jeffares (ed). Published by Gill and MacMillan, Dublin, 1989.

Item C: Extract from *Mrs Dalloway* by Virginia Woolf. Published by Penguin, London, 2000.

Item D: Extract from *Krapp's Last Tape* by Samuel Beckett. Taken from *The Collected Shorter Plays of Samuel Beckett*. Published by Faber and Faber, London, 1990.

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