

General Certificate of Education
January 2005
Advanced Level Examination



ENGLISH LITERATURE (SPECIFICATION A)
Unit 4 Texts in Time

LTA4

Wednesday 19 January 2005 1.30 pm to 3.30 pm

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 LTA4.
- There are **two** sections:
Section A: Drama Pre-1770
Section B: Poetry Pre-1900

You must answer two questions, **one** chosen from **each** section.

Information

- The texts prescribed for this paper **may not** be taken into the examination room.
- 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.
- *Henry the Fourth Part 2* and *The Complete Plays of the Wakefield Master* are examined for the last time in this paper. Questions 13–16 should therefore be attempted only by candidates who are re-sitting these texts.

LTA4

SECTION A – Drama Pre-1770

Answer **one** question from this Section.

In this section, you must ensure that you consider in your answer:

- different interpretations of texts by other readers
 - your own informed, independent opinions.
-

EITHER

Othello – William Shakespeare

- 1 “Male sexual longings and disappointments drive the action of *Othello*.”

“The only motivation of the male protagonists is lust for power and position.”

What support can you find in the play for each of these opinions?

What do **you** think is the chief motivation of the male characters in *Othello*?

OR

- 2 “*Othello* is simply a morality play which shows the dire consequences of jealousy.”

“*Othello* reveals a complexity which prevents any assertion about the moral of the play.”

With close reference to the text of the play, show how far you agree with each of these opinions.

What do **you** think is the effect of the play on an audience?

OR

Measure for Measure – William Shakespeare

- 3 “Shakespeare presents the likes of Froth, Elbow, Mistress Overdone and Barnardine as appealing characters.”

“The low-life characters presented by Shakespeare are repulsive examples of all that is corrupt and offensive in Vienna.”

Defend each of these opinions with reference to the text of the play.

What is **your** opinion of the ways these characters are presented to the audience?

OR

- 4 “The title of the play, *Measure for Measure*, is achieved in its full meaning in the final Act.”

“The ending of the play is disappointing: all the main problems are left unsorted.”

What justification can you find to support both these views?

What is **your** response to the way the play ends?

OR

The Merchant of Venice – William Shakespeare

- 5 “If *The Merchant of Venice* were written in 2005, its author would be prosecuted for inciting racial hatred.”

“Shakespeare presents racial tensions in his play, but leaves it to an audience to make a serious judgement on the issues which he raises.”

By concentrating on the characters and language of the play, show what justification there is for both of these opinions.

OR

- 6 “Shakespeare’s Shylock and Antonio are more similar than different.”

“It is the contrast between Shylock and Antonio that makes the play dramatically gripping.”

To what extent do you agree with both of these views?

What are **your** opinions about the role of the two characters in the dramatic framework of the play?

OR

Edward II – Christopher Marlowe

- 7 “Marlowe had no other desire than to present Edward II as a dissolute king who deserved his fate.”

“There are many times in the play when Marlowe goes out of his way to gain the audience’s sympathy for Edward.”

What justification is there in the play to support each of these views?

What is **your** opinion of the way Marlowe presents Edward?

OR

- 8 “The fascination of *Edward II* lies in the constant shifts of power among the main protagonists.”

“The continual ups and downs of the characters in their struggle for power are so unbelievable that they create laughter in the audience.”

With reference to the text of the play, show how both these views may be justified.

How do **you** respond to these ‘ups and downs’?

Turn over ►

OR

The Duchess of Malfi – John Webster

- 9 “Most theatre-goers will stagger out of the theatre shocked by the horrors which they have seen in this play.”

“Webster creates more comedy than horror in this play.”

Referring closely to the play, how is it possible to justify both of these opinions of the play?

Explain the effect the play had on **you**.

OR

- 10 “*The Duchess of Malfi* is a simple revenge tragedy.”

“*The Duchess of Malfi* is a fascinating study of political corruption.”

What evidence is there in the play for holding both these opinions?

What other ways have **you** found to appreciate this play?

OR

Volpone – Ben Jonson

- 11 “The inclusion of Sir Politic Would-be and Peregrine provides a welcome relief from the main plot of the play.”

“The sub-plot of *Volpone* is not only irrelevant but it also ruins the unity of the main action of the play.”

Argue the case for both these opinions with reference to the text of the play.

OR

- 12 “Stereotyping Volpone as the fox and Mosca as the flesh-fly makes the actions of both characters predictable and prevents them from being seen as rounded characters.”

“Both Volpone and Mosca become much more in the play than their names would suggest.”

How far does the text of the play support both of these opinions?

What is **your opinion** of the way Jonson has used these characters in his play?

OR

Henry the Fourth Part 2 – William Shakespeare

- 13** “The play is an exploration of the consequences on monarchy and nation of a usurping king.”
“The play is an intimate revelation of the relationships within the royal family.”

How far do you think the text of the play supports both these opinions?

What do **you** think is the purpose of the play?

OR

- 14** “The reformed, dazzlingly virtuous, newly crowned Henry V in Act 5 is unconvincing.”

“Throughout the play the audience becomes aware that, by its end, Hal will sweep away the corruption plaguing England.”

What textual evidence is there in the play to support each of these views?

What is **your** opinion of the transformation which takes place in Act 5?

OR

*Noah and his Sons, The Second Shepherds’ Play and Herod the Great from
The Complete Plays of the Wakefield Master*

- 15** “I am sure that a medieval audience went to sleep after Mak’s part in the play had finished.”

“For a medieval audience the spectacle of Christ’s birth must have been the moving climax of the play.”

Argue what there is to be said for both of these opinions, making detailed reference to the play.

What did **you** enjoy most in *The Second Shepherds’ Play*?

OR

- 16** “The shrewishness of Noah’s Wife must have struck a chord in the heart of every man in the audience.”

“Noah’s Wife must have reassured every woman in the audience that patriarchal rule supported by a male God can be challenged.”

Argue the validity of both these opinions.

What do **you** think of the way the relationship between Noah and his Wife is portrayed in this play?

Turn over ►

SECTION B – Poetry Pre-1900 The Romantic Period

Answer **one** question from this Section.

You are reminded that in this section of the paper you must demonstrate:

- your understanding of the contexts that have shaped the writing and study of your chosen poetry
 - how that poetry was received at the time it was written
 - your grasp of the poetry and how it is presented.
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EITHER

Women Romantic Poets 1785–1832, An Anthology – ed. Breen

- 17** In the *Anthology*, what differences have you found in both the content and style of their poems between the women who had to work for their living and those who enjoyed a more leisured life-style?

OR

- 18** How do the women poets show their thoughts and feelings about the radical political and social changes taking place in their time?

OR

The Prelude, Books 1 and 2 – William Wordsworth (OUP, ed. de Selincourt and Gill)

19 How does Wordsworth express his enthusiasm for Nature as a force of personal liberation?

In your answer, you should refer to the extract below and to **one** other relevant extract.

Wisdom and Spirit of the universe!
Thou Soul that art the Eternity of Thought!
That giv'st to forms and images a breath
And everlasting motion! not in vain,
By day or star-light thus from my first dawn
Of Childhood didst Thou intertwine for me
The passions that build up our human Soul,
Not with the mean and vulgar works of Man,
But with high objects, with enduring things,
With life and nature, purifying thus
The elements of feeling and of thought,
And sanctifying, by such discipline,
Both pain and fear, until we recognize
A grandeur in the beatings of the heart.

Nor was this fellowship vouchsaf'd to me
With stinted kindness. In November days,
When vapours, rolling down the valleys, made
A lonely scene more lonesome; among woods
At noon, and 'mid the calm of summer nights,
When, by the margin of the trembling Lake,
Beneath the gloomy hills I homeward went
In solitude, such intercourse was mine;
'Twas mine among the fields both day and night,
And by the waters all the summer long.

OR

20 Wordsworth believed that disturbing experience was an important part of a child's personal development.

How successful has his poetry been in convincing you of that belief?

In your answer, you should refer to at least **two** episodes from either or both *Books*.

Turn over ►

OR

Songs of Innocence and of Experience – William Blake

21 How does Blake present his views in the *Songs* on relationships between parents and children?

OR

22 How does Blake in his *Songs* present his vision of paradise on earth?

OR

Selected Poems – John Keats (Penguin Poetry Library, ed. Barnard)

23 With close reference to appropriate poems from this selection, illustrate Keats' obsession with death in his poetry. How does his style of poetry highlight this obsession?

OR

24 How does Keats seek to evoke the medieval world?

END OF QUESTIONS