



General Certificate of Education
January 2006
Advanced Level Examination



ENGLISH LITERATURE (SPECIFICATION A)
Unit 4 Texts in Time

LTA4

Tuesday 24 January 2006 9.00 am to 11.00 am

For this paper you must have:

- 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.
- Do all rough work in the answer book. Cross through any work you do not want marked.

Information

- The texts prescribed for this paper **may not** be taken into the examination room.
- The maximum mark for this paper is 40.
- There are 20 marks for each question.
- You are reminded of the need for good English and clear presentation in your answers. All questions should be answered in continuous prose. Quality of Written Communication will be assessed in all answers.
- *The Merchant of Venice*, *Volpone*, *Women Romantic Poets*, *The Prelude*, *Books 1 and 2* and *Selected Poems of John Keats* are examined for the last time in this paper. Questions 13–16 and Questions 23–28 should therefore be attempted only by candidates who are re-sitting these texts.

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.
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EITHER*Othello* – William Shakespeare

- 1 “It is not surprising to an audience that Cassio can be presented by Iago as a sexual threat to Desdemona.”

“Shakespeare consistently presents Cassio as a loyal follower of Othello and a chaste admirer of Desdemona.”

How far do **you** agree with each of these critical views?

How do **you** think Shakespeare presents Cassio in the play?

OR

- 2 “The tragedy *Othello* is played out on a domestic level.”

“The tragedy of *Othello* is public and wide-ranging.”

What evidence is there in the play to support both of these opinions?

How do **you** respond?

OR*Measure for Measure* – William Shakespeare

- 3 “Shakespeare does not pronounce judgement on the creatures he has created in the play.”

“Throughout the play Shakespeare invites us to make moral judgements about the characters.”

How do **you** respond to these different views of the play?

What is **your** opinion of the effect of the play on an audience?

OR

- 4 “It is authority which is tried in *Measure for Measure*.”

“It is sexuality itself which is on trial in *Measure for Measure*.”

What evidence is there in the play to support both these opinions?

What do **you** think might be on trial in the play?

OR*The Winter's Tale* – William Shakespeare

5 “Shakespeare presents Perdita as a mirror-image of Hermione.”

“Hermione and Perdita are presented as two distinct characters in the play.”

How do **you** respond to these different views of Hermione and Perdita?

What is **your** opinion of the impact of the two characters on an audience?

OR

6 “The statue scene is the climax of every production. Here, as life is renewed through faith and hope, the audience is convinced of the true greatness of the play.”

“The statue scene is too incredible for an audience.”

How does the text of the play justify both arguments?

What do **you** think were Shakespeare’s intentions in this scene?

OR*Edward II* – Christopher Marlowe

7 “The most important character in *Edward II* is Gaveston.”

“The King is the dominant character in the play.”

What truth is there in each of these opinions?

What is **your** opinion of the importance of each of these characters?

OR

8 “The play is primarily concerned with the public political arena.”

“Above all, Marlowe’s intention is to convey the personal dimension of kingship.”

What evidence is there to support each of these views?

What do **you** think is the key interest of the play?

OR

The Duchess of Malfi – John Webster

9 “The Duchess is clearly responsible for her own downfall.”

“The tragic end of the Duchess is orchestrated by her evil brothers.”

What evidence is there to support each of these criticisms?

What do **you** think of the ways Webster presents the Duchess’ downfall?

OR

10 “Act One of the play appears chaotic and pointless to an audience.”

“Act One is an appropriate beginning to this play.”

How far do **you** agree with each of these opinions?

How successful, in **your** opinion, is Act One of the play?

OR

The Alchemist – Ben Jonson

11 “Jonson’s purpose in writing the play is obviously to expose wickedness and to preach morality.”

“Above all, Jonson seeks to entertain his audience in this play.”

How do **you** respond to these different opinions of Jonson’s intentions?

What is **your** opinion of the impact of the play on an audience?

OR

12 “Even the main characters in the play are two-dimensional stereotypes.”

“The main characters are complex individuals who speak in their own identifiable styles.”

How far do **you** agree with each of these critical views?

How do **you** respond to the presentation of the main characters in the play?

OR

The Merchant of Venice – William Shakespeare

13 “In *The Merchant of Venice*, Venice is portrayed as a place of affluence and creative enterprise.”

“Shakespeare presents the Venetian world as cut-throat and corrupt.”

How do **you** respond to these different criticisms of the play?

What is **your** opinion of the ways Shakespeare presents Venice?

OR

14 “At the end of the play it is the character and actions of Portia that linger in the audience’s mind.”

“It is Shylock who makes the greatest impression on the audience.”

How far do **you** agree with each of these criticisms?

Which character in the play do **you** think makes the greatest impression on the audience?

OR

Volpone – Ben Jonson

15 “The dramatist has prepared us very carefully for the ending, and we find it very satisfying.”

“The ending of the play is unsatisfactory since no character expresses sorrow for his or her actions and there is no effort to reform.”

How do **you** respond to these different critical views?

What is **your** opinion of the effectiveness of the ending of the play?

OR

16 “The play is concerned, above all, with greed.”

“The most important theme of the play is the difference between appearance and reality.”

How far do **you** agree with each of these views?

What do **you** consider to be the most important theme of the play?

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

The Prelude, Books 9 and 10 – William Wordsworth

17 How does Wordsworth convey his thrill as he journeys through France?

In your answer, you may refer to **either** or **both** of *Books 9 and 10*.

OR

18 How effectively does Wordsworth convey his conflicting emotions about The French Revolution?

In your answer, you may refer to **either** or **both** of *Books 9 and 10*.

OR

Songs of Innocence and of Experience – William Blake

19 How is Blake's personal religion reflected in his *Songs of Innocence and of Experience*?

OR

20 How are Blake's *Songs of Innocence and of Experience* influenced by the spate of revolutions at the end of the eighteenth century?

OR

Don Juan (Cantos 1–4) – Lord Byron

- 21 “Although the stated hero of the poem is Don Juan, the poem is dominated by the personality of Byron himself.”

How far do **you** accept this view of *Don Juan (Cantos 1–4)*?

OR

- 22
- Haidée spoke not of scruples, ask'd no vows,
Nor offer'd any; she had never heard
Of plight and promises to be a spouse,
Or perils by a loving maid incurr'd;
She was all which pure ignorance allows,
And fled to her young mate like a young bird,
And never having dreamt of falsehood, she
Had not one word to say of constancy.

How far can the Juan–Haidée episode be seen as a commentary on the deceit and corruption of nineteenth century society?

OR

Women Romantic Poets 1785–1832, An Anthology

- 23 What features of subject matter and style earn these poets the right to be called ‘Romantic’?

OR

- 24 How do the poets present the difficulties and struggles faced by women of their time?

Turn over for the next question

OR

The Prelude, Books 1 and 2 – William Wordsworth

- 25** By referring to both the subject matter and style of *The Prelude, Books 1 and 2*, show how appropriate it is, in your opinion, to call Wordsworth a Romantic poet.

OR

- 26** With reference to **two** or **three** passages chosen from where you wish from **one** or **both** of the *Books*, show how Wordsworth presents his ideas about religious experience.

OR

Selected Poems – John Keats

- 27** Explore Keats' portrayal of and attitudes to women in his poetry.

OR

- 28** Examine the ways Keats presents his belief in Art and Beauty.

END OF QUESTIONS