

General Certificate of Education
January 2004
Advanced Level Examination



**ENGLISH LITERATURE (SPECIFICATION A)
Unit 4**

LTA4

Monday 19 January 2004 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 books 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.

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 “Shakespeare gave his play the wrong title. It should be entitled *Iago*.”

“Othello is a tragic hero, Iago only the means to his tragedy.”

How far do you agree with both of these opinions?

Why do **you** think that Shakespeare chose the title *Othello* for his play?

OR

2 “The most dramatic episode in *Othello* is that where Iago provokes the brawl between Cassio and the Cypriots.”

“The most dramatic episode in *Othello* is the one where Iago first begins to poison Othello’s mind against Desdemona and Cassio.”

How dramatic do **you** think these episodes are?

Which of these episodes is more dramatic in **your** opinion? Give reasons for your choice.

OR

Henry the Fourth Part 2 – William Shakespeare

3 “The beginning of the play has no relevance to what follows: what is the point of the clumsy dramatic device using Rumour as a character? What is the point of the concentration on the family of Northumberland from whom power has already passed?”

“The opening of the play is a dramatic introduction to the torture of Northumberland as he hears the different rumours about his son’s fortunes in the battle at Shrewsbury, and to the grief of his family when they know that his son is dead.”

How far do you agree with these different opinions about the opening of the play?

What do **you** think of the dramatic impact of the opening to this play?

OR

4 “The treachery of Prince John in the Forest of Gaultree is Shakespeare’s support of the principle that in politics and war the end justifies the means.”

“One can only recoil with disgust when Prince John deceives the rebels with his words, ‘Let’s drink together friendly and embrace’ so that they will disband their army.”

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

What is **your** opinion of the ways Shakespeare presents the morality of Prince John?

OR

The Merchant of Venice – William Shakespeare

- 5 “The bond with a penalty of a pound of flesh and the fate of an heiress in marriage depending on a choice of caskets are devices too weak to make *The Merchant of Venice* a credible play.”

“The success of this play depends on the excitement generated by the bond and by the choice of caskets.”

How far do you agree with these two different opinions of the play?

OR

- 6 “Shakespeare has created in Gratiano a graceless Venetian lout.”

“Gratiano more than any other character in the play provides much needed comedy.”

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

What do **you** think is Gratiano’s purpose in the play?

OR

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

- 7 “The undramatic narrative element in the dialogue between God and Noah must have bored a medieval audience.”

“The relationship between God and Noah in their dialogue at the beginning of the play provided the medieval audience with an example of what their relationship should be with God.”

What evidence from the text would you use to support both these views?

What do **you** think is the purpose of the opening to *Noah and his Sons*?

OR

- 8 “The adventures of Mak, the sheep-stealer, undermine the structure of *The Second Shepherds’ Play*.”

“Without the episode of Mak, the play would simply not attract an audience.”

Consider the validity of each of these opinions.

What do **you** think is the effect of including the Mak episode in this play?

Turn over ►

OR

The Duchess of Malfi – John Webster

9 “If you wish to find a hero in the play to match the heroic Duchess, don’t consider Antonio!”

“Antonio is presented by Webster as a man of considerable worth.”

Consider carefully the evidence which would support both these views.

How do **you** respond to Webster’s presentation of Antonio?

OR

10 “Webster has a natural instinct about what will work in the theatre.”

“Much of Webster’s play is unconvincing to an audience.”

What evidence do you find to justify these two opinions?

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

OR

Volpone – Ben Jonson

11 “Mosca is no more than a dramatic device in the play.”

“Jonson makes Mosca a brilliantly convincing character on the stage.”

How much truth is there in these two criticisms of Jonson’s Mosca?

What do **you** think of Jonson’s dramatic presentation of Mosca?

OR

12 “The first trial in the Scrutineo stirs an audience into indignation at the miscarriage of justice.”

“The first trial in the Scrutineo provides Jonson with the opportunity to astonish and amuse his audience at the clever manipulation of a court of law.”

How far do you agree with each of these interpretations of the first trial scene?

What are **your** thoughts and feelings about this scene?

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

- 13** Illustrate from the poems you have studied the ways in which some of the women poets teach their readers behaviour and attitudes proper to the times in which they lived.

You may, if you wish, concentrate on **two** of the longer poems **or** range more widely through the Anthology.

OR

- 14** How typically Romantic is the interest of the women poets in Nature?

You may, if you wish, concentrate on **two** or **three** poems **or** range more widely through the poems in answering this question.

OR

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

- 15** Wordsworth claimed that the best poetry could only be produced by ‘a man who being possessed of more than usual sensibility had also thought long and deeply’.

How far does Wordsworth, in *The Prelude, Books 1 and 2*, demonstrate that he is such a poet?

OR

- 16** Wordsworth in his day was attacked by the educated upper class for making his poetry too easily understood by ‘the common people’.

Referring to those parts of *The Prelude, Books 1 and 2*, of your own choice, estimate the truth of this criticism.

Turn over ►

OR

Songs of Innocence and of Experience – William Blake

17 A French Romantic poet stated: “Romantic poetry springs from our agony and our despair.”

Referring to relevant *Songs*, show how far this is true of Blake’s poetry.

OR

18 To what extent is it true that Blake’s revolutionary vision dominates his *Songs*?

OR

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

19 How far do you agree that Keats’ poems are influenced by paganism rather than by Christianity?

You may illustrate your arguments by referring to **one** or **two** longer poems **or** by ranging widely through the selection.

OR

20 A Romantic poet claimed that a poem is ‘a lamp which throws out images originating in the imagination of the poet.’

How far is this true of Keats’ poems? In your answer, you may concentrate on **one** or **two** longer poems **or** range widely through the selection.

END OF QUESTIONS