

General Certificate of Education
June 2004
Advanced Level Examination



ENGLISH LITERATURE (SPECIFICATION A)
Unit 4 Texts in Time

LTA4

Tuesday 22 June 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.
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EITHER*Othello* – William Shakespeare

- 1 “Shakespeare portrays Othello as little more than a barbarian who is out of place with civilised Italians.”

“Othello’s nobility transcends the racism which is at the heart of Shakespeare’s Venice.”

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

How do **you** think that Shakespeare has presented Othello in the play?

OR

- 2 “But for Emilia, an audience would never understand Shakespeare’s Desdemona.”

“Emilia’s main function in the play is to reveal the moral sickness of Iago and their tragic marriage.”

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

What do **you** think is Emilia’s role in the play?

OR*Henry the Fourth Part 2* – William Shakespeare

- 3 “In *Henry the Fourth Part 2* Falstaff is too conscious of his role as a provider of comedy to be amusing to his audience.”

“Thank God for Falstaff—the only character who provides us with fun in a grim play.”

How do you respond to these different views of Falstaff?

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

OR

- 4 “The role of the King in *Henry the Fourth Part 2* is mainly that of a narrator revisiting the history of his life.”

“Shakespeare uses the King to explore kingship and the implications of being a king in the middle ages.”

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

What do **you** think is the role of the King in *Henry the Fourth Part 2*?

OR

The Merchant of Venice – William Shakespeare

- 5 “I always feel sorry for the actor who has to play the part of Launcelot Gobbo. He has to work hard to extract even a ripple of laughter from his audience.”

“Shakespeare surely introduced Launcelot Gobbo into *The Merchant of Venice* to show that insensitivity and selfishness pervaded even the lowest class of people living in Venice.”

What evidence is there to support both these criticisms of the inclusion of Launcelot Gobbo in the play?

How do **you** respond to the character and role of young Gobbo?

OR

- 6 “The most unconvincing part of Shakespeare’s plot is the coupling of Portia and Bassanio.”

“Shakespeare wants to make it clear that Bassanio is the right husband for Portia. After all, it is impossible for the wrong man to choose the right casket.”

What truth is there in each of these opinions?

What is **your** opinion of this part of Shakespeare’s plot?

OR

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

- 7 “The presentation of the slaughter carried out by the Knights in *Herod the Great* is as relevant to audiences today as it was for its medieval audience.”

“It is difficult to justify the savagery staged in *Herod the Great*.”

How far do you agree with each of these criticisms?

What effect does the slaughter in this play have on **you**?

OR

- 8 “The purpose of *The Second Shepherds’ Play* is to show that the virtue of the three shepherds will overcome the evil of Mak.”

“The three shepherds are made to look like simple men with little intelligence compared to the clever Mak.”

What evidence is there to support these two views?

What do **you** think is the dramatic purpose of the contrast between the three shepherds and Mak?

Turn over ►

OR

The Duchess of Malfi – John Webster

- 9 “Webster’s Bosola is utterly unconvincing: Webster cannot decide whether he is a hero or a slavish villain.”

“In Bosola, Webster has presented a character of great psychological complexity.”

How does the text of the play justify both of these arguments?

What do **you** think was Webster’s intention in presenting Bosola?

OR

- 10 “Webster’s motive is to awaken terror and awe.”

“Webster is more interested in fascinating his audience with clever uses of language and imagery than in creating drama.”

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

What do **you** think is Webster’s aim in writing this play?

OR

Volpone – Ben Jonson

- 11 “Voltore, Corbaccio and Corvino are so alike as to have scarcely distinguishable roles in the play.”

“In Voltore, Corbaccio and Corvino, Jonson has created three interestingly different legacy hunters.”

What evidence is there to support each of these criticisms?

What do **you** think of the roles and characterisations of these three men?

OR

- 12 “The antics of Sir Politic Would-be are a dismal contrast to the brilliance of the main plot.”

“Jonson has created in Sir Politic Would-be a highly comical cameo of a particular type of Englishman who cannot help making a fool of himself in a foreign country he knows nothing about. His caricature is timeless.”

How far do you agree with each of these opinions of Sir Politic?

How successful, in **your** opinion, is Jonson’s use of Sir Politic in his 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

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

- 13** How do the women poets deal with the problem of class differences existing in their era? You may, if you wish, concentrate in your answer on **two** of the poets **or** range more widely through the *Anthology*.

OR

- 14** How effectively do the women Romantic poets describe life in the home at the time they were writing? You may, if you wish, concentrate in your answer on **two** of the poets **or** range more widely through the *Anthology*.

OR

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

- 15** How do *Books 1 and 2* of *The Prelude* reflect the stage in Wordsworth's life when he turned 'inwards' to forge new approaches to the exploration of the inner man?

OR

- 16** How does Wordsworth in *The Prelude, Books 1 and 2* present his idea that 'our everyday experience points us in the direction of the eternal'?

TURN OVER FOR THE NEXT QUESTION

Turn over ►

OR

Songs of Innocence and of Experience – William Blake

- 17 Illustrate from Blake's *Songs* the ways the poet shows that the people of his time were alienated from their natural selves and from society by political, economic and religious repression.

OR

- 18 Show how Blake in his *Songs* displays his indignation about the brain-washing and exploitation of children by people in power.

OR

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

- 19 The use of allegory and symbolism is a common feature in later Romantic poetry. How important is Keats' use of allegory and symbolism in this *Selection*?

OR

- 20 Romantic poets were said to reject worldliness and the vulgar material world because of their heightened sensitivity. How far is this description true of Keats in this *Selection*?

END OF QUESTIONS

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