

General Certificate of Education
January 2007
Advanced Level Examination



ENGLISH LITERATURE (SPECIFICATION A)
Unit 4 Texts in Time

LTA4

Wednesday 24 January 2007 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 to be 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 will be marked on your ability to use good English, to organise information clearly and to use specialist vocabulary where appropriate.
- *Othello* and *The Duchess of Malfi* 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.

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*Hamlet – William Shakespeare*

- 1 “Claudius makes a good king. He is a careful ruler and a loving husband, providing stability for both his country and wife.”

“Murderer of the rightful king, Claudius is the play’s hateful, lying villain.”

What justification is there in the text to support these two views?

What is **your** opinion of the way Shakespeare presents Claudius?

OR

- 2 “Laertes is the rash and foolish revenger, intent on violence at any price.”

“In Laertes, Shakespeare provides the noble, courageous revenger that Hamlet cannot be.”

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

What is **your** response to the presentation of Laertes?

OR*Measure for Measure – William Shakespeare*

- 3 “The bed-trick is offensive and deceitful.”

“The bed-trick is funny and just.”

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

What is **your** response to Shakespeare’s presentation of the bed-trick?

OR

- 4 “An audience may feel that nothing happens in *Measure for Measure*. The rape, murder and marriages are never actually performed.”

“The play is a dramatic forum for ideas and relies on tension to engage an audience.”

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

The Winter's Tale – William Shakespeare

- 5 “The play is above all concerned with the spiritual journey of Leontes in a hell he builds himself.”

“In fact Leontes is not central to this play.”

How can these critical views be supported in the text?

What do **you** think Shakespeare presents as central to the play?

OR

- 6 “The Bohemian scenes are a distraction from the key elements of the drama.”

“The Bohemian scenes provide a welcome contrast to the wintry gloom established before them.”

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

What is **your** view of the significance of the Bohemian scenes?

OR

Edward II – Christopher Marlowe

- 7 “After the death of Gaveston, there is nothing to involve the audience until the ending of the play.”

“From start to finish, the play presents a fascinating journey through intrigues of court and bedroom.”

How does the text of the play justify both arguments?

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

Turn over ►

OR

- 8 In the play, Mortimer Junior states his motive for Gaveston's death:

“This which I urge is of a burning zeal
To mend the King and do our country good”.

In the final scene, after Edward's death, the new King Edward III calls Mortimer Junior, “the traitor”, “the murderer”.

How do **you** respond to these different views of Mortimer Junior?

What is **your** opinion of the way Marlowe presents Mortimer Junior in the play?

OR

The White Devil – John Webster

- 9 “By the end of the play, Flamineo appears to be cast in the role of tragic hero.”

“Flamineo seems suited to a role of cynical and comic manipulator.”

How can each of these opinions be supported from the text?

What do **you** think is Flamineo's role in the play?

OR

- 10 “The *White Devil* has all the ingredients of a revenge tragedy, pitting justified revengers against their villainous enemies.”

“*The White Devil* is a medieval tragedy, concerned only with a fall from greatness caused by fate.”

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

How do **you** see the tragedy of this play?

OR

The Alchemist – Ben Jonson

- 11 “The audience takes pleasure in the conspirators' control, watching them orchestrate then improvise events.”

“As the play advances, an audience can see the lack of control the conspirators have over situations and people.”

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

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

OR

12 “Alchemy is the central metaphor for all the transformations in the play.”

“Alchemy is simply the source of the comedy in the play.”

What support is there in the text for these different views?

What do **you** think is the function of alchemy in the play?

OR

Othello – William Shakespeare

13 “Othello’s naivety causes his unnecessary downfall.”

“It is Othello’s violent jealousy that leads to his inevitable downfall.”

How can each of these views be supported by the text?

How do **you** see the presentation of Othello’s downfall in the play?

OR

14 “The play revolves around quests of love and courtship.”

“At the heart of the play is war and conflict.”

What is **your** opinion of each of these assertions?

What do **you** think Shakespeare presents as central to the play?

OR

The Duchess of Malfi – John Webster

15 “The character of Bosola is merely a pawn of the scheming brothers.”

“Bosola is a character who plans and enjoys his cruel deeds too much to be forgiven.”

What evidence is there in the text for these opinions?

How do **you** see the presentation of Bosola in the play?

OR

16 “In this play, Webster clearly shows us the actions of heroes and villains.”

“Webster presents to the audience characters with morally unclear status who are neither wholly good nor completely bad.”

How can these critical views be supported by the text?

How do **you** see Webster’s presentation of character morality in the 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

The Prelude, Books 9 and 10 – William Wordsworth

- 17 With reference to **either** or **both** of *Books 9 and 10*, how does Wordsworth communicate his faith in the innate goodness of humankind?

OR

- 18 Using the episode between Julia and Vaudracour in *Book 9* as a starting point, explore how Wordsworth expresses his feelings on inequality and injustice during his time.

Refer **either** to *Book 9* or to **both** *Books 9 and 10* in your answer.

OR

Songs of Innocence and of Experience – William Blake

- 19 How does Blake express in the *Songs* his thoughts and feelings about the loss of a happy rural life?

OR

- 20 How do the *Songs* reflect Blake's criticisms of the church in his time?

OR

Don Juan (Cantos 1–4) – Lord Byron

- 21 Consider how Byron's view of the sea is presented throughout these *Cantos*.

OR

- 22 How do these *Cantos* express Byron's cynical approach to human behaviour and to the value of human life?

END OF QUESTIONS

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