

General Certificate of Education  
January 2008  
Advanced Level Examination



**ENGLISH LITERATURE (SPECIFICATION A)**  
**Unit 4 Texts in Time**

**LTA4**

Wednesday 23 January 2008 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.

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**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 “Polonius is nothing more than a self-serving, meddling fool whom the audience dislikes.”

“Polonius is a complex character who tries to balance his duties as a caring father and loyal advisor to the King.”

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

How do **you** think Shakespeare presents Polonius?

**OR**

- 2 “Hamlet is clearly a revenge tragedy. The audience expects theatrical spectacle, ghosts and gory murders and that is what it gets.”

“Hamlet is a tale of Christian morality. The audience sees that in Elsinore, suicide and murder are forbidden, sex and incest are punished and spirits are the work of the devil.”

How does the text support each of these critical opinions?

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

**OR**

*Measure for Measure* – William Shakespeare

3 “It is the comedy and trickery in the play that engages the audience.”

“What interests the audience about the play is a serious chance to judge its characters.”

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

What interests and engages **you** in the play?

**OR**

4 “Far from being measured, this is a play of chaos, passion and excess.”

“*Measure for Measure* focuses on ideas of order, responsibility and self control.”

How can these critical views be supported in the text?

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

**OR**

*The Winter’s Tale* – William Shakespeare

5 “The play is indeed the ‘sad tale’ of which Mamillius spoke at the beginning and deserves its title of *The Winter’s Tale*.”

“*The Winter’s Tale* is a romantic comedy as it ends happily in the reunion and restoration of its main characters.”

What justification can you find in the text for each of these views?

What is **your** opinion of the genre of the play?

**OR**

6 “Paulina, Antigonus and Camillo are the key elements in the drama; the audience sees how they determine the course of events in the play.”

“The characters of Paulina, Antigonus and Camillo fade from importance as the audience watches the reconciliation of the royal families.”

How does the text support each of these opinions?

How do **you** respond to the presentation of Paulina, Antigonus and Camillo?

**Turn over ►**

**OR**

*Edward II* – Christopher Marlowe

- 7 “The problem is not that Edward loves Gaveston, even Mortimer Senior says that ‘the mightiest kings have had their minions’, but that the King himself vows to ‘share the kingdom’ with his lover.”

“A lack of interest in his country at war and a preoccupation with domestic luxury isolate the King from his court.”

How does the text support both of these views?

What do **you** think Marlowe presents as the King’s flaw?

**OR**

- 8 “An audience’s personal engagement with Gaveston can easily distract from the developing political conflict in the play.”

“Gaveston is far from being the central character; Edward’s greatest relationship is with his crown.”

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

What do **you** think is the importance of Gaveston in the play?

**OR**

*The White Devil* – John Webster

- 9 “Francisco is a fully developed character in the play. Presented as strongly motivated, he is central to its events and ideas.”

“Francisco is presented as a small time murderer whom Webster uses for minor details in the plot.”

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

What do **you** think is the importance of Francisco in the play?

**OR**

- 10 “In *The White Devil*, Webster is interested in the heroism of his female characters.”

“The women in the play are presented unsympathetically as lustful, murderous and distant.”

What truth is there in each of these opinions?

How do **you** think Webster presents female characters in the play?

**OR**

*The Alchemist* – Ben Jonson

- 11 “Sir Epicure Mammon, for all his greed, is presented as a character of learning, bravery and sophisticated tastes.”

“Mammon is a foolish consumer who repulses the audience.”

What evidence is there for each of these critical views?

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

**OR**

- 12 “Jonson intended us to see Subtle as the Alchemist of the play.”

“No character achieves alchemy at any point in the play. Jonson leaves them all as base as they began.”

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

How do **you** see Jonson’s use of transformation in the play?

**Turn over for the next section**

**Turn over ►**

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**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**

*Lyrical Ballads 1798* – William Wordsworth and Samuel Taylor Coleridge

- 13 Explore the sympathy for human suffering shown in the *Lyrical Ballads*.

In your answer, you should refer to at least **three** poems from the collection.

**OR**

- 14 How do these poems reveal beliefs about the power of nature?

In your answer, you should refer to at least **three** poems from the collection.

**OR**

*Ode to the West Wind and Other Poems* – Percy Bysshe Shelley

- 15 Through exploration of at least **three** poems from this selection, show in what ways it is appropriate to call Shelley a Romantic poet.

**OR**

- 16 Explore how these poems are influenced by the political events of Shelley's time.

In your answer, you should refer to at least **three** poems from this selection.

**OR**

*Everyman Selected Poems* – John Clare

- 17 How do Clare's poems reveal his thoughts and feelings about the natural world?

In your answer, you should refer to at least **three** poems in the selection.

**OR**

- 18 Explore how Clare's poems show us his views on love.

In your answer, you should refer to at least **three** poems in the selection.

**OR**

*Don Juan (Cantos 1–4) – Lord Byron*

- 19 With reference to both subject matter and style, show how these *Cantos* are influenced by the literature of the past.

**OR**

- 20 How do *Cantos 1–4* show us Byron's views on sex and marriage in the society of his time?

**OR**

*The Prelude, Books 9 and 10 – William Wordsworth*

- 21 How does Wordsworth communicate his Romantic ideals in **either** or **both** of *Books 9 and 10* of *The Prelude*?

**OR**

- 22 “Frenchmen had changed a war of self-defence  
For one of conquest, losing sight of all  
Which they had struggled for ...”

Using this quotation as a starting point, show how in **Book 10** Wordsworth expresses his disappointment at the outcomes of the French Revolution.

**OR**

*Songs of Innocence and of Experience – William Blake*

- 23 How does Blake communicate his views on industrialisation in the *Songs*?

**OR**

- 24 Explore the ways in which Blake expresses his thoughts and feelings on parenthood in the society of his time.

**END OF QUESTIONS**

**There are no questions printed on this page**