

General Certificate of Education
June 2005
Advanced Level Examination



ENGLISH LITERATURE (SPECIFICATION A)
Unit 4 Texts in Time

LTA4

Tuesday 21 June 2005 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.
- There are 20 marks for each question.
- 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 answers:

- different interpretations of texts by other readers
 - your own informed, independent opinions.
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EITHER*Othello* – William Shakespeare

- 1 “The ‘willow scene’ which Desdemona shares with Emilia and where she sings her plaintive song is the most moving scene in *Othello*.”

“The ‘willow scene’ holds up the action of the play causing frustration in the audience awaiting the climax of the play.”

How far do you agree with each of these opinions?

What is **your** response to the so-called ‘willow scene’?

OR

- 2 “Othello is the victim of his own self-deluding stories.”

“Othello is truly a tragic hero.”

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

How do **you** respond to Shakespeare’s presentation of Othello?

OR*Measure for Measure* – William Shakespeare

- 3 “Shakespeare presents Isabella as an innocent victim of male desires and exploitation.”

“Isabella is portrayed as a woman of the world capable of looking after herself.”

How far can these assertions be justified by the text of the play?

What judgements have **you** made about Shakespeare’s Isabella?

OR

- 4 “The role of Lucio is to provide a comic link between aristocratic and low-life Vienna.”

“Lucio represents the moral corruption pervading the Vienna of the play.”

How far can these two views be justified by the text of the play?

What role do **you** think Lucio plays in *Measure for Measure*?

OR*The Merchant of Venice* – William Shakespeare

- 5 *The Merchant of Venice* is usually classified as a comedy. Yet a significant number of modern critics claim that it is really a tragedy.

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

OR

- 6 “In the trial scene the Duke talks about justice and Portia praises the ‘quality of mercy’. These are the ideals which shine through this play.”

“In *The Merchant of Venice* there is neither justice nor mercy.”

How far do you agree with each of these opinions?

OR*Edward II* – Christopher Marlowe

- 7 “Marlowe’s *Edward II* is nothing more than a revenge tragedy.”

“The play is an exploration of the conflict between public duty and private desires.”

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

What do **you** think is the main feature of the play?

OR

- 8 Some critics claim that Marlowe created Queen Isabella to be a victim of male selfishness.

Others think that he wished to portray her as a ruthless political schemer.

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

What do **you** think were Marlowe’s intentions in creating a character like Isabella?

TURN OVER FOR THE NEXT QUESTION

Turn over ►

OR*The Duchess of Malfi* – John Webster

- 9 “The play is weak in plot structure, strong in characterisation.”

“The weakness of the play lies in the one-dimensional characters who inhabit it, its strength in the plot.”

How does the text of the play support these two contradictory opinions?

What do **you** think are the strengths and weaknesses of the play?

OR

- 10 “Webster’s purpose in writing the play was to satisfy his audience’s fascination with sex and violence.”

“Webster wrote this play to disgust his audience and to promote proper standards of morality.”

How far does your study of this play support both these opinions?

What do **you** think Webster’s purpose was in writing this play?

OR*Volpone* – Ben Jonson

- 11 “It is difficult to have any sympathy with Jonson’s shadowy Celia and Bonario.”

“There is real drama in Jonson’s presentation of Celia and Bonario whose sufferings engage our sympathy and whose triumphs at the end of the play leave the pleasant taste of a happy ending.”

With reference to the play, show how far you agree with each of these opinions.

OR

- 12 “The success of *Volpone* lies in the sheer pace of the play.”

“The speed of the play when seen in performance prevents an audience from enjoying a multitude of subtleties which are essential to the full enjoyment of the play.”

How far do you agree with both of these opinions?

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 respond in their poetry to the quality of life available to them in their time?

Refer to **three or four** of the poets in your answer.

OR

- 14** How do the women poets show their respect and admiration for contemporaries who endure poverty or misfortune in their lives?

In your answer, refer to the themes of **three or four poems**, as well as to the presentation of those who have endured poverty or misfortune.

OR

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

- 15** How does Wordsworth reveal his belief that God works through Nature?

Refer to the themes and style of **three or four passages** from both *Book 1* and *Book 2*.

OR

- 16** How does Wordsworth present his ideas on the ideal childhood?

Refer to **three or four passages** which may be taken from either or both of the books.

TURN OVER FOR THE NEXT QUESTION

Turn over ►

OR

Songs of Innocence and of Experience – William Blake

17 What impression do you receive from the *Songs* of Blake's own religious beliefs?

In your answer, write about the themes, tone and style of **not more than five poems**.

OR

18 What features of subject matter and style have you found in the *Songs* to show that Blake may be described as a Romantic poet?

OR

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

19 How does Keats reveal in his poetry a desperate desire to escape from the harsh reality of his life and times?

Consider in your answer both his themes and style of poetry.

OR

20 How does Keats in his poetry show his fascination with sex and romance?

Refer to the themes and style of **not more than four poems** in your answer.

END OF QUESTIONS

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