

General Certificate of Education
June 2006
Advanced Level Examination



ENGLISH LITERATURE (SPECIFICATION A)
Unit 4 Texts in Time

LTA4

Tuesday 20 June 2006 1.30 pm to 3.30 pm

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 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 are reminded of the need for good English and clear presentation in your answers. All questions should be answered in continuous prose. Quality of Written Communication will be assessed in all answers.

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 has presented Desdemona as a complex character.”

“It is Desdemona’s naivety that seals her fate.”

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

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

OR

- 2 “Who is the character the audience love? Iago, of course.”

“Iago repels us because he is the personification of evil in the play.”

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

What is **your** response to Iago?

OR*Measure for Measure* – William Shakespeare

- 3 “Act 5 is the perfect ending for *Measure for Measure*.”

“Act 5 leaves the audience utterly bewildered about what Shakespeare’s message is.”

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

What is **your** opinion of the appropriateness of the ending?

OR

- 4 “In his representation of Angelo, Shakespeare wishes to show how power corrupts.”

“An audience feels pity for Angelo as he is purposely set up by the Duke to test his virtue.”

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

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

OR

The Winter's Tale – William Shakespeare

5 “Leontes is an unsympathetic character who fails to move the audience.”

“We understand and emotionally engage with the character Leontes.”

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

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

OR

6 “The play is structurally flawed, falling into two distinct halves separated by sixteen years.”

“The two halves of the play are skilfully linked by the playwright.”

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

What is **your** opinion of the ways in which Shakespeare structures the play?

OR

Edward II – Christopher Marlowe

7 “It is impossible to avoid the issue of homosexuality in the play.”

“The relationship between Edward and Gaveston is no more than a deep male friendship.”

How do **you** respond to these different views of the relationship between Edward and Gaveston?

What is **your** opinion of the ways Marlowe presents this relationship?

OR

8 “For much of the play the action seems meandering and directionless.”

“Marlowe structures his play carefully, reflecting the escalating power struggle.”

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

What is **your** opinion of the ways in which Marlowe structures the play?

Turn over ►

OR

The Duchess of Malfi – John Webster

9 “The Duchess is no more than a sexually immoral character.”

“The Duchess is a highly complex and sympathetic character.”

How do **you** respond to these different views of the Duchess?

What is **your** opinion of the ways Webster presents the Duchess?

OR

10 “The ending of the play is a dramatic disappointment.”

“At the end of the play the audience is left feeling satisfied that justice has been done.”

How does the text of the play support both opinions?

What is **your** response to the ending of the play?

OR

The Alchemist – Ben Jonson

11 “Above all, this play is a comedy of manners.”

“At the heart of this play is savage, social satire.”

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

How would **you** define Jonson’s comic purposes?

OR

12 “The ending of the play is dramatically unsatisfying.”

“The audience is satisfied that, at the end of the play, all the characters have their just deserts.”

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

What is **your** opinion of the appropriateness of the ending?

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

- 13** I loiter'd, and frequented night by night
 Routs, card-tables, the formal haunts of Men,
 Whom in the City privilege of birth
 Sequester'd from the rest, societies
 Where, through punctilios of elegance
 And deeper causes, all discourse, alike
 Of good and evil in the time, was shunn'd
 With studious care; but 'twas not long ere this
 Proved tedious, and I gradually withdrew
 Into a noisier world; and thus did soon
 Become a Patriot, and my heart was all
 Given to the People, and my love was theirs.

Using this extract from *Book 9* as a starting point, consider the ways Wordsworth describes his development as a patriot in *Books 9 and 10*.

OR

- 14** How effectively does Wordsworth express his disgust at what is happening in France?

OR

Songs of Innocence and of Experience – William Blake

- 15** How does Blake portray his ideal world in *Songs of Innocence and of Experience*?

OR

- 16** How does Blake expose corruption at the end of the eighteenth century in his *Songs of Innocence and of Experience*?

Turn over ►

OR

Don Juan (Cantos 1–4) – Lord Byron

- 17 “And the sad truth which hovers o’er my desk
Turns what was once romantic to burlesque.”

How far do you think it is appropriate to call *Don Juan (Cantos 1–4)* a burlesque?

OR

- 18 What have you learned of Byron’s attitude towards life and love in his time from his treatment of Donna Inez and Donna Julia?

END OF QUESTIONS

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