



# A210/SPECIMEN EXAM PAPER AND NOTES

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## Second Level Final Course Examination

### APPROACHING LITERATURE

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**Time allowed: 3 hours**

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The paper contains **TWO** sections. You must answer **THREE** questions in total: **ONE** question from **EACH** section, and **ONE** other from **EITHER** section.

Each question carries equal weight in marks. You must not repeat material used in answering one question when answering another.

Write your answers in the book(s) provided. Write the numbers of the questions you have answered on the front page of your answer book.

Lists of the course texts associated with each genre are printed at the end of the paper.

#### **At the end of the examination**

Make sure that you have written your personal identifier and examination number on each answer book used.

**Failure to do so will mean that your work cannot be identified.**

Put your answer books together with your signed desk record on top. Fix them together with the paper fastener provided.

**(Please see page 6 for notes on the Specimen Examination Paper.)**

## SECTION ONE (DRAMA)

### Question 1

Write an essay on one of the following two extracts. Whichever extract you choose you should consider its language and themes and how it might be performed.

#### EITHER

##### *As You Like It, Act IV Scene 1*

ROSALIND ...But come,  
Now I will be your Rosalind in a more coming-on disposition; and  
ask me what you will, I will grant it.

ORLANDO Then love me, Rosalind.

ROSALIND Yes, faith will I, Fridays and Saturdays and all.

ORLANDO And wilt thou have me?

ROSALIND Ay, and twenty such?

ORLANDO What sayest thou?

ROSALIND Are you not good?

ORLANDO I hope so.

ROSALIND Why then, can one desire too much of a good thing?  
Come sister, you shall be the priest and marry us.  
Give me your hand, Orlando. – What do you say, sister?

ORLANDO Pray thee, marry us.

CELIA I cannot say the words.

ROSALIND You must begin ‘Will you, Orlando’.

CELIA Go to. – Will you, Orlando, have to wife this Rosalind?

ORLANDO I will.

ROSALIND Ay, but when?

ORLANDO Why, now, as fast as she can marry us.

ROSALIND Then you must say ‘I take thee, Rosalind, for wife.’

ORLANDO I take thee, Rosalind, for wife.

ROSALIND I might ask you for commission, but I do take thee,  
Orlando, for my husband. There’s a girl goes before the priest, and  
certainly a woman’s thought runs before her actions.

ORLANDO So do all thoughts, they are winged.

ROSALIND Now tell me how long you would have her after you  
have possessed her.

ORLANDO For ever and a day.

ROSALIND Say 'a day' without the 'ever'. No, no Orlando, men are April when they woo, December when they wed; maids are May when they are maids, but the sky changes when they are wives. I will be more jealous of thee than a Barbary cock-pigeon over his hen, more clamorous than a parrot against rain, more new-fangled than an ape, more giddy in my desires than a monkey; I will weep for nothing, like Diana in the fountain, and I will do that when you are disposed to be merry; I will laugh like a hyen, and that when thou art inclined to sleep.

**OR**

***Othello, Act V Scene 1 lines 1 to 27***

*Enter Iago and Roderigo*

IAGO

Here, stand behind this bulk: straight will he come.  
Wear thy good rapier bare, and put it home.  
Quick, quick; fear nothing: I'll be at thy elbow.  
It makes us, or it mars us; think on that,  
And fix most firm thy resolution.

RODERIGO

Be near at hand; I may miscarry in't.

IAGO

Here, at thy hand: be hold, and take thy stand.

*He retires*

RODERIGO

I have no great devotion to the deed,  
And yet he hath given me satisfying reasons.  
'Tis but a man gone. Forth my sword! He dies!

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IAGO

I have rubbed this young quat almost to the sense,  
And he grows angry. Now, whether he kill Cassio,  
Or Cassio him, or each do kill the other,  
Every way makes my gain. Live Roderigo,  
He calls me to a restitution large  
Of gold and jewels, that I bobbed from him  
As gifts to Desdemona.  
It must not be. If Cassio do remain  
He hath a daily beauty in his life  
That makes me ugly: and besides, the Moor  
May unfold me to him – there stand I in much peril.  
No, he must die. But soft, I hear him coming.

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*Enter Cassio*

RODERIGO

I know his gait; 'tis he. Villain, thou diest!

CASSIO

That thrust had been mine enemy indeed,  
But that my coat is better than thou think'st.  
I will make proof of thine.

*He wounds Roderigo*

RODERIGO

O, I am slain!

*Iago wounds Cassio in the leg, and exits*

CASSIO

I am maimed for ever. Help, ho! Murder, murder!

*Enter Othello, above*

**Question 2**

A play does not have to be a tragedy to offer serious criticism of contemporary social convention.

Discuss in relation to **two** plays from *Shakespeare and the Canon*.

**Question 3**

To what extent do you think that the plays in *Shakespeare and the Canon* have power as their central concern?

Discuss with reference to **two** plays.

**SECTION TWO (POETRY)**

**Question 4**

Romanticism is best understood as a set of competing voices.

Discuss this claim with reference to the poetry studied in Chapters 6–9 of *Romantic Writings*.

**Question 5**

Discuss challenges to conventional ideas of poetic language with close reference to examples from the poetry you have studied in Chapters 6–9 of *Romantic Writings*.

**Question 6**

To what extent is Romantic poetry about a quest for ideals?

Discuss with reference to the poetry you have studied in Chapters 6–9 of *Romantic Writings*.

**A reminder of the A210 texts from which you may choose**

**Section One (Drama)**

*Shakespeare and the Canon* (for questions 1–3)

William Shakespeare *As You Like It*

William Shakespeare *Henry V*

William Shakespeare *Othello*

William Shakespeare *Julius Caesar*

**Section Two (Poetry)**

*Romantic Writings* (for questions 4–6)

You should make your selection from the poems you have studied in the relevant chapters of *Romantic Writings* – Chapters 6–9.

Please read the Guidance below on selection of set texts for these questions.

**[END OF QUESTION PAPER]**

## Notes on the AZD210 Specimen Examination Paper

This Specimen Examination Paper corresponds, as far as the structure of the paper and the general instructions are concerned, to the examination paper you will find in the examination room. The questions on the specimen paper are not, of course, those you will find on the actual paper, but they do illustrate the kinds of task you will have to tackle in the examination. **The list of texts on page 5 will appear in exactly this form in the actual paper.**

These notes give you further guidance on the aims of the examination and what the scriptmarkers will be looking for. For an overview of the structure of the examination paper, please refer to the *Revision Guide*.

### Aims of the examination

The aims of the examination dictate what the scriptmarkers are looking for and it is worth spending a few minutes thinking about how you can best satisfy what is required.

*Aim 1.* The examination aims to obtain a sample of each student's authentic work done under controlled conditions. This is what dictates that no one taking the examination should know beforehand what the exact questions will be.

*As a result* scriptmarkers will be looking for work that shows evidence of your having thought sensibly about the question in the examination room and attempted to respond directly and specifically to it. It is possible to prepare and memorize a kind of all-purpose essay which might then, almost accidentally, touch on some aspect of the question set. Such an essay will, most likely, score some credit, but it will not score anything like as highly as one that shows you have sat and thought for a few minutes about the actual question on the paper.

Remember that the examination offers quite a different test from a TMA. The time limit in the examination means your essay must be much simpler. Before you begin to write, work out a structure to your answer which ensures that you set down the main points of your argument.

Occasionally questions will be explicitly about a major figure studied in a particular part of the course, but usually they will require you to choose for yourself the texts to discuss. You can assume that when we specify a writer it will be someone given major discussion in the course book in question. When we ask you to choose the texts yourself, this is not a trick. There is no hidden agenda and no 'approved' list of writers we will accept. That said, we will obviously take into account the extent to which the texts you choose allow you to build an argument. (Sometimes it is clear that a student is forcing the only text left that he or she has revised into a rather unsuitable topic; these answers seldom score well.)

*Aim 2.* The examination aims to test your knowledge of the texts studied in the course and your ability to use them in an argument.

*As a result* scriptmarkers will be looking for as close reference as possible to appropriate texts. When you do refer to a text to support your argument it should be relevant to the question set, so again it is probably dangerous to try to prepare by memorizing a rather narrow range of references in depth. It is better to be familiar with a broad range of texts and with texts as a whole so you can use them appropriately in response to the specific questions set. In general, experience suggests that it is an advantage to be familiar with the longer texts studied or with texts that are given extended treatment in the course. As much as anything this is a practical matter; longer texts offer a wider range of material for use in the argument of an essay.

Each question will specify how many texts we want you to write about, in a way that almost always allows you to make a choice. Again there is no hidden agenda. We believe that the questions can be answered very successfully on the basis of the minimum number of texts specified. We allow you to write about more, partly to give you the freedom to create a slightly different argument, putting a heavier emphasis on comparison. Equally, we want to allow for cases where you think two shorter texts offer good scope for discussion. An occasional passing reference to an additional text, over and above the number stipulated, is acceptable, but if, for example, you write a full discussion of three texts where you are asked to discuss not more than two, the discussion of one of the texts will be discounted. (Scriptmarkers are instructed to discount the weakest discussion on these occasions.)

In examination conditions references cannot be as detailed as those you have given in TMAs where you have the texts by your side as you write.<sup>1</sup> We do not expect to find more than a word or phrase of direct quotation – if that – but you should try to be as specific as possible in referring to particular characters, incidents, scenes, ways of writing, etc. Remember that your aim is to convince the scriptmarker that you have a good knowledge of the texts you have studied.

*Aim 3.* The examination aims to gather evidence of the extent to which you have absorbed the discussion of the topics and issues studied in the course and can use this in your own arguments.

*As a result* you will need to show as far as possible that you have understood the way the texts are approached in the different books (genre, the canon, reading in history). We are not looking for extended quotations from the course books, but it will probably be helpful to be able to work certain key ideas into your essays, and you might spend some of your revision time considering

which ideas or concepts you think may be useful. For notes on the structure of the examination paper, see the *Revision Guide*.

### **Guidance on selection of set texts for Questions 4–6 *Romantic Writings***

You should select poems to revise from those you have studied in the Chapters 6–9 in *Romantic Writings*, and those listed in the ‘Set texts’ column of the Study Guidance table in the TMA Booklet (Weeks 1–6, Semester 2), which refers you to poems in the *Romantic Writings Anthology* and AC02. Because there is no even split between poets studied in the two semesters (i.e. many of the poets studied in Chapters 6–9 are also studied in Chapters 1–5), we are not listing the *poets* you should revise in the Examination Paper, as this would be misleading. Instead we are asking you to think in terms of revising *poems* in order to help you contain the amount of revision you do for this question. This does not mean, however, that you are not free to select for revision a few other poems from the *Romantic Writings Anthology*, but try to avoid being too ambitious here; two or three poems at the most adequate in addition to those selected from the *Romantic Writings* course book and AC02.