

A

Max. 100

**OXFORD AND CAMBRIDGE
SCHOOLS EXAMINATION BOARD**

**General Certificate Examination
Advanced Level**

H 65

POLITICAL STUDIES

**PAPER III. BRITISH CONSTITUTIONAL
HISTORY SINCE 1830**

Wednesday, 12 July 1972. 3 hours

Answer four questions

1. Political discrimination on religious grounds was far less in 1900 than in 1830. How did this come about?
2. 'Parliament was gaining control of the Cabinet at the same time as the Cabinet was becoming independent within the executive.' Discuss this comment upon the mid-nineteenth century constitution.
3. Compare the aims and recommendations of the Northcote-Trevelyan and the Fulton Reports.
4. 'The nineteenth century changes in the constitution did not amount to a development of the British political system into a democracy so much as into a system of rule by the middle classes.' Discuss.

Turn over.

5. 'A salient feature of the constitution in the nineteenth century which became totally insignificant in the twentieth century.' Discuss this as a verdict on **either** the House of Lords **or** the Monarchy.

6. How and why did the Labour party come to replace the Liberals as the main alternative to the Conservative party?

7. Trace the development of the party system from 1830 to 1900. In what sense can it be said that a two-party system existed in this period?

8. What constitutional problems were created by the Government of Ireland Act, 1920?

9. In what main ways has the position of the Prime Minister changed since 1830?

10. Describe and account for the main changes in British central administration between 1914 and 1950.

11. 'The nineteenth century coped better with local government reform than the twentieth century has done so far.' Discuss.

12. 'The development of executive control over Parliament since 1900 has made even more serious the lack of a written constitution.' Discuss.

A

Max. 100

OXFORD AND CAMBRIDGE
SCHOOLS EXAMINATION BOARD

General Certificate Examination

Advanced Level

. H 64

POLITICAL STUDIES

PAPER II. REPRESENTATIVE GOVERNMENT

Saturday, 8 July 1972. 3 hours

Answer four questions, selecting two from each section

SECTION A

1. What are the functions of an elected representative assembly? How successfully does the House of Commons perform these functions?

2. One of the most frequent suggestions to enable M.P.s to play a more effective part in government is the development of specialized committees in the House of Commons. Discuss this suggestion, and compare the use of such committees in the House of Commons and in the U.S. Congress.

Turn over.

3. What are the powers, and what is the role of the Prime Minister? Have these significantly altered in the last twenty-five years?

4. Either, (a) Is there an 'ideal size' for a Cabinet? Is there a maximum or minimum size? Have the factors which influence this altered much since 1945?

Or, (b) Comment on the Government's present proposals for local government reform. What relation do they bear to the recommendations of the Maud Committee?

(Candidates may if they prefer refer to the Wheatley instead of the Maud Committee.)

5. What is delegated legislation? What powers have Parliament and the Courts to control it?

6. Describe the system of appeals from the decisions of lower courts in the British judicial system. Does the House of Lords serve a useful purpose in this process?

SECTION B

7. Explain the meaning of any **three** of the following and their significance in American politics: (a) favourite son, (b) lame duck, (c) the Mason-Dixon line, (d) McCarthyism, (e) the spoils system, (f) the New Deal, (g) the locality rule, (h) senatorial courtesy, (i) the seniority rule.

8. 'The U.S. President is the chief legislator' (A. M. POTTER). Does this statement seem surprising? What means has a President of influencing Congress to pass his legislation?

9. Britain and the U.S. are both said to have a two-party system. Are the two systems in fact alike? If not, how do they differ?

10. 'A federal constitution is a legal contract between the central government and the constituent states, and, like most contracts, its provisions need to be interpreted by an impartial tribunal. In the United States this function is performed by the Supreme Court.' Discuss.

11. Describe the relationship between the U.S. President and his Cabinet. How does this differ from the relationship between the British Prime Minister and his Cabinet?

12. Describe the part played in the organization of the House of Representatives by (a) the Speaker, (b) the majority and minority floor leaders, (c) the Rules Committee, (d) the committee chairmen.



A

Max. 100

OXFORD AND CAMBRIDGE
SCHOOLS EXAMINATION BOARD

General Certificate Examination

Advanced Level

H 52

HISTORY PAPER I—SPECIAL SUBJECT

(D) *Crisis in the American Union, 1850–77*

Thursday, 6 July 1972. 2½ hours

Turn over.

Answer four questions

- ✓ ① How far did the Compromise of 1850 halt the secession movement in the South?
2. What is your estimate of the life and death of John Brown?
3. What was the importance of the Lincoln-Douglas debates?
- ✓ ④ 'No longer just North and South, but West.' How did the emergence of the West affect American politics and policies in this period?
- ✓ ⑤ Why did the South fail to secure its independence?
6. Why was there no European intervention in the Civil War?
7. Why was Johnson impeached?
8. 'In practice it imposed a new kind of bondage on the South.' Explain this view of Reconstruction.
9. What was the significance of the development of railways in this period?
10. Did the Radical Republicans have a positive social and economic programme?
- ⑪ What were the characteristics of 'The Gilded Age'?
12. What were the important matters at issue in the election of 1876?

A

Max. 100

**OXFORD AND CAMBRIDGE
SCHOOLS EXAMINATION BOARD**

General Certificate Examination

Advanced Level

H 56

HISTORY PAPER IV

HISTORY OF THE UNITED STATES, 1760-1941

Monday, 3 July 1972. 2½ hours

Turn over.

Answer four questions

1. How far was the British attempt to reorganise the colonial system the cause of the American desire for independence?

2. What part did the aid of foreign allies play in the achievement of American independence?

3. To what extent was the American revolution part of a continuing social upheaval within the colonies?

4. What was the significance of the work of Chief Justice Marshall?

5. 'Though both might speak fervently of democracy, they would hardly have understood what the other meant by that word.' Discuss this comment on Jefferson and Jackson.

6. How did the weakness of Spain affect both the territorial extent and the foreign policy of the United States?

7. At what point do you consider the conflict between North and South to have become 'irrepressible'?

8. How did the Grant administration fail to meet the challenge of Reconstruction?

9. What is the significance of the statement that 'the frontier had ceased to exist by 1890'?

10. Why was the legislation against Trusts largely inadequate?

11. What factors caused the United States to emerge as an imperial power?

12. How far had the problems presented by unlimited immigration been solved by 1917?

13. Why was prohibition introduced and later repealed?

14. How did F. D. Roosevelt build up the powers of the Presidency?

15. Why did the United States delay entry into the Second World War?

**A**

Max. 100

OXFORD AND CAMBRIDGE
SCHOOLS EXAMINATION BOARD

General Certificate Examination

Advanced Level

W 703

ENGLISH PAPER III

LITERATURE FROM 1500 ONWARDS

Friday, 30 June 1972. 2½ hours

- Group i:* MARVELL, *Some Poems*, ed. J. Winny (Hutchinson).
BLAKE, *Selected Poems*, ed. Stanley Gardner (University of London Press).
COLERIDGE, *Selected Poems*, ed. James Reeves (Heinemann).
*BROWNING, *Men and Women 1855*, ed. F. B. Pinion (Macmillan).
T. S. ELIOT, *Selected Poems* (Faber).
- Group ii:* SMOLLETT, *Humphry Clinker*.
*GEORGE ELIOT, *The Mill on the Floss*.
MRS. GASKELL, *Wives and Daughters*.
HARDY, *Jude the Obscure*.
JOYCE, *A Portrait of the Artist as a Young Man*.
- Group iii:* *MARLOWE, *Dr. Faustus*.
JONSON, *The Alchemist*.
MIDDLETON, *The Changeling*.
SYNGE, *The Playboy of the Western World*.
ALBEE, *Who's Afraid of Virginia Woolf?*

Turn over.

Answer any **three** of the following questions.

Group i

1. Illustrate and comment on some ways in which Marvell treats **one** or more of the following: love; nature; religion; politics.

2. With close reference to particular poems consider some relationships between Blake's *Songs of Innocence* and *Songs of Experience*.

3. What seem to you to be Coleridge's characteristic gifts as a poet? Illustrate these by reference to **two** or more poems.

4. With reference to **two** or more poems, show how Browning uses some of the following to reveal character: description; situation; monologue; dialogue.

5. Either, (a) Show how T. S. Eliot, in his first period, evoked scenes and characters and moral atmosphere.

Or, (b) Show how, from 'Ash Wednesday' onwards, he conveyed the experience of religious meditation.

Group ii

6. What do you think are the advantages and the disadvantages in the epistolary form of *Humphry Clinker*?

7. 'Maggie Tulliver's childhood and adolescence are more convincing and more interesting than are the events that lead up to her death.' How far do you agree or disagree with this?

8. 'The characters in *Wives and Daughters* are neither too good nor too bad; in each episode their behaviour, though unforeseen, is wholly convincing.' Discuss with reference to any **two** characters in **two** episodes. (The same two characters, or one of them, may figure in both episodes.)

9. Either, (a) With close reference to *Jude the Obscure* give your own opinion as to whether the sorrows described are due to circumstances **or** to character **or** to both.

Or, (b) 'In *Jude the Obscure* there are some unconvincing events and characters but, in the main, Hardy's insight is as convincing as it is compassionate.' Discuss with reference to **one** or **more** events and characters.

10. Would you agree that in *The Portrait of the Artist as a Young Man* Stephen shows self-awareness but not self-knowledge?

11. Was the interest of one or more of the set novels increased for you by its portrayal of a social background? Your answer should refer to particular aspects of background in the novel or novels you select.

Group iii

12. Would you defend *Dr. Faustus* against the charge that it is a crude and moralistic piece of work?

13. Describe the chief satirical techniques which Jonson uses in *The Alchemist*, and consider how successful they are.

14. The central plot of *The Changeling* has been praised for its 'wonderful and terrible concentration'. Discuss some of the ways in which this is achieved.

15. Consider the view that in *The Playboy of the Western World* Synge gives us 'a delicately balanced system of ironies and contrasts, both of words and situation'.

16. Discuss the view that *Who's Afraid of Virginia Woolf?* is deficient in psychological subtlety and in dramatic coherence.



A

Max. 100

OXFORD AND CAMBRIDGE
SCHOOLS EXAMINATION BOARD

General Certificate Examination

Advanced Level

W 702

ENGLISH LITERATURE II

Thursday, 29 June 1972. 2½ hours

CHAUCER, *The Merchant's Tale* (with its prologue)

MILTON, *Paradise Lost* ix, x

YEATS, *Selected Poetry*, ed. Jeffares (Macmillan)

Turn over.

Answer Questions 1 and 2 and one other

1. Answer the questions on **two** of the following passages, **one** from Chaucer and **one** from either Milton or Yeats.

- (a) Somme clerkes holden that felicitee
 Stant in delit, and therfore certeyn he,
 This noble Januarie, with al his myght,
 In honest wyse, as longeth to a knyght,
 Shoop hym to lyve ful deliciously. 5
 His housynge, his array, as honestly
 To his degree was maked as a kynges.
 Amonges othere of his honeste thynges,
 He made a gardyn, walled al with stoon ;
 So fair a gardyn woot I nowher noon. 10
 For, out of doute, I verrailly suppose
 That he that wroot the Romance of the Rose
 Ne koude of it the beautee wel devyse ;
 Ne Priapus ne myghte nat suffise,
 Though he be god of gardyns, for to telle 15
 The beautee of the gardyn and the welle,
 That stood under a laurer alwey grene.
 Ful ofte tyme he Pluto and his queene,
 Proserpina, and al hire fayerye,
 Disporten hem and maken melodye 20
 Aboute that welle, and daunced, as men tolde.

(i) Explain clearly and briefly the meaning of 'Stant in delit' (l. 2), 'Shoop hym to lyve ful deliciously' (l. 5), and 'as honestly to his degree' (ll. 6-7). [7 marks.]

(ii) What is the effect of the literary and mythological references in this description of the garden? [10 marks.]

(b) Be it so, for I submit, his doom is fair,
 That dust I am, and shall to dust return;
 O welcome hour whenever! Why delays
 His hand to execute what his decree
 Fix'd on this day? Why do I overlive, 5
 Why am I mock'd with death, and lengthen'd out
 To deathless pain? How gladly would I meet
 Mortality my sentence, and be earth
 Insensible, how glad would lay me down
 As in my mother's lap! There I should rest 10
 And sleep secure; his dreadful voice no more
 Would thunder in my ears, no fear of worse
 To me and to my offspring would torment me
 With cruel expectation. Yet one doubt
 Pursues me still, lest all I cannot die, 15
 Lest that pure breath of life, the spirit of Man
 Which God inspir'd, cannot together perish
 With this corporeal clod; then in the grave,
 Or in some other dismal place, who knows
 But I shall die a living death? O thought 20
 Horrid if true! Yet why? It was but breath
 Of life that sinn'd; what dies but what had life
 And sin? The body properly hath neither.
 All of me then shall die: let this appease
 The doubt, since human reach no further knows. 25

(i) Explain clearly and briefly the meaning of 'and lengthen'd out to deathless pain' (ll. 6-7), 'corporeal clod' (l. 18), and 'It was but breath of life that sinn'd; what dies but what had life and sin? The body properly hath neither' (ll. 21-3). [7 marks.]

(ii) Milton explains that Adam speaks these words 'in a troubl'd sea of passion toss'd'. To what extent, and how, does he give the impression of a spontaneous flow of thought and feeling? [10 marks.]

(c) Picture and book remain,
 An acre of green grass
 For air and exercise,
 Now strength of body goes ;
 Midnight, an old house
 Where nothing stirs but a mouse. 5

My temptation is quiet.
 Here at life's end
 Neither loose imagination,
 Nor the mill of the mind
 Consuming its rag and bone, 10
 Can make the truth known.

Grant me an old man's frenzy,
 Myself must I remake
 Till I am Timon and Lear
 Or that William Blake 15
 Who beat upon the wall
 Till truth obeyed his call ;

A mind Michael Angelo knew
 That can pierce the clouds,
 Or inspired by frenzy 20
 Shake the dead in their shrouds ;
 Forgotten else by mankind,
 An old man's eagle mind.

(i) Explain clearly and briefly the meaning in this context of 'My temptation is quiet' (l. 7); 'Nor the mill of the mind Consuming its rag and bone' (ll. 10-11); and 'An old man's eagle mind' (l. 24). [7 marks.]

(ii) Why does Yeats compare himself with *Timon*, *Lear* and *William Blake* (ll. 15-16)? [10 marks.]



A

Max. 100

OXFORD AND CAMBRIDGE
SCHOOLS EXAMINATION BOARD

General Certificate Examination

Advanced Level

W 701

ENGLISH LITERATURE I

SHAKESPEARE: *Othello, King Lear, The Tempest*

Wednesday, 28 June 1972. 2½ hours

Answer Question 1 and two others. The two you select from Questions 2–9 should not be on the same play, but may be on the plays you have selected for Question 1.

Turn over.

1. Answer the questions on two of the three passages printed below.

(a) *Othello*

IAGO. That Cassio loves her, I do well believe it;
 'That she loves him, 'tis apt and of great credit.
 The Moor, howbeit that I endure him not,
 Is of a constant, loving, noble nature;
 And I dare think he'll prove to Desdemona 5
 A most dear husband. Now I do love her too;
 Not out of absolute lust, though peradventure
 I stand accountant for as great a sin,
 But partly led to diet my revenge,
 For that I do suspect the lustful Moor 10
 Hath leap'd into my seat; the thought whereof
 Doth like a poisonous mineral gnaw my inwards;
 And nothing can nor shall content my soul
 Till I am even'd with him, wife for wife;
 Or failing so, yet that I put the Moor 15
 At least into a jealousy so strong
 That judgment cannot cure. Which thing to do,
 If this poor trash of Venice, whom I trash
 For his quick hunting, stand the putting on,
 I'll have our Michael Cassio on the hip, 20
 Abuse him to the Moor in the rank garb—
 For I fear Cassio with my night-cap too;
 Make the Moor thank me, love me, and reward me,
 For making him egregiously an ass,
 And practising upon his peace and quiet 25
 Even to madness. 'Tis here, but yet confus'd:
 Knavery's plain face is never seen till us'd.

(i) Give the meaning of the following: 'of great credit' (l. 2), 'judgment' (l. 17), 'stand the putting on' (l. 19), 'on the hip' (l. 20), 'in the rank garb' (l. 21). [6 marks.]

(ii) What do you learn about Iago from this passage? [10 marks.]

(b) *King Lear*

GLOUCESTER. My dear lord,
 You know the fiery quality of the Duke ;
 How unremoveable and fix'd he is
 In his own course.

LEAR. Vengeance! plague! death! confusion! 5
 Fiery? What quality? Why, Gloucester, Gloucester,
 I'd speak with the Duke of Cornwall and his wife.

GLOUCESTER. Well, my good lord, I have inform'd them
 so.

LEAR. Inform'd them! Dost thou understand me, man? 10

GLOUCESTER. Ay, my good lord.

LEAR. The King would speak with Cornwall; the dear
 father
 Would with his daughter speak; commands their
 service. 15

Are they inform'd of this? My breath and blood!
 Fiery? the fiery Duke? Tell the hot Duke that—
 No, but not yet. May be he is not well.
 Infirmity doth still neglect all office
 Whereto our health is bound; we are not ourselves 20
 When nature, being oppress'd, commands the mind
 To suffer with the body. I'll forbear;
 And am fallen out with my more headier will
 To take the indispos'd and sickly fit
 For the sound man. Death on my state! Wherefore 25
 Should he sit here?

(i) Rewrite in your own words the two passages
 'Infirmity . . . bound' (ll. 19–20) and 'I'll . . . man' (ll. 22–
 25) so as to bring out the meaning as clearly as possible.

[6 marks.]

(ii) What impression of Lear's state of mind at this
 stage of the play is conveyed by the content and style of this
 passage? [10 marks.]

(c) *The Tempest*

ARIEL. The king,
 His brother, and yours, abide all three distracted,
 And the remainder mourning over them,
 Brimfull of sorrow and dismay; but chiefly
 Him that you term'd, sir, 'the good old lord Gonzalo'; 5
 His tears run down his beard, like winter's drops
 From eaves of reeds. Your charm so strongly works
 'em
 That if you now beheld them your affections
 Would become tender.

PROSPERO. Dost thou think so, spirit?

ARIEL. Mine would, sir, were I human.

PROSPERO. And mine shall. 10

Hast thou, which art but air, a touch, a feeling
 Of their afflictions, and shall not myself,
 One of their kind, that relish all as sharply,
 Passion as they, be kindlier mov'd than thou art?
 Though with their high wrongs I am struck to th'
 quick, 15

Yet with my nobler reason 'gainst my fury
 Do I take part; the rarer action is
 In virtue than in vengeance; they being penitent,
 The sole drift of my purpose doth extend
 Not a frown further. Go release them, Ariel. 20

(i) Rewrite in your own words the two passages 'shall . . . art?' (ll. 10-11) and 'the rarer . . . vengeance' (ll. 17-18) to bring out the meaning as clearly as possible. [6 marks.]

(ii) What light does this passage throw on Prospero's motives in the play? What do you find odd about the remark 'they being penitent'? [10 marks.]

2. It has been said that the essential action of *Othello* does not begin till the arrival of Desdemona and Othello in Cyprus at the beginning of Act II. On what grounds would you justify the first Act?

3. Why does Othello fall such a victim to Iago's plotting?

4. 'In *King Lear* the forces of good are weak and ineffectual.' Discuss this comment.

5. 'He hath ever but slenderly known himself.' Discuss the part played by **two** of the following characters in the growth of Lear's self-knowledge: Goneril, Regan, Edgar, Kent, Gloucester, the Fool.

6. 'Widely differing views can be taken of the plot of *The Tempest*, its characters, and its meaning.' Choose **one** of these aspects, plot, character, or meaning, and give your own interpretation of it.

7. Do you consider that by the end of *The Tempest* Prospero is disillusioned?

8. Compare and contrast **two** of the following characters: Desdemona, Cordelia, Miranda.

9. From two of your prescribed plays select **two** scenes (one from each) that seem to you outstandingly effective, dramatically, poetically, or in both respects, and give the reasons for your choice.



A

Max. 100

OXFORD AND CAMBRIDGE
SCHOOLS EXAMINATION BOARD

General Certificate Examination

Advanced Level

H 54

HISTORY PAPER II
ENGLISH HISTORY OUTLINES, 878-1939

Tuesday, 27 June 1972. 2½ hours

Answer four questions

1. How completely did the tenth-century kings control England?
2. Did the Scandinavian invasions produce a substantially different kind of society in Eastern England?
3. How did Anglo-Saxon Christianity recover from its annihilation by the Vikings?
4. How did William I's system of government differ from Edward the Confessor's?
5. Discuss the importance in English history of **either** Anselm as archbishop **or** the development of the Cistercian Order.

Turn over.

6. Did the events of Stephen's reign show that the Anglo-Norman nobility preferred anarchy?

7. Who deserves to be considered the aggressor, Becket or Henry II?

8. Why was John rather than Henry II the victim of baronial rebellion?

9. What were the constitutional and political aims of the barons in the period 1258-65?

10. How far was the Church in thirteenth-century England integrated into the European Church?

11. What signs are there that the thirteenth century was a period of great economic growth?

12. How did Edward I's wars affect the political and constitutional structure of England?

13. Discuss the historical reasons for one of the following cultural phenomena: the introduction of the Gothic style in architecture, the revival of English as a literary language, the 'wool churches'.

14. Why were parliaments important in fourteenth-century politics?

15. Did Edward II and Richard II fail as kings for similar reasons?

16. Discuss the reasons for the success of either Edward III or Henry V in wars against France.

17. How and why did England's export trade develop in the fourteenth and fifteenth centuries?

18. What was Lollardy and why did it arise in the late fourteenth century?

19. How far does the existence of Bastard Feudalism explain the Wars of the Roses?

20. Was the government of Henry VII in most respects a continuation of that of the Yorkists?
21. 'The Henrician Reformation would have been impossible without widespread anti-clericalism.' Discuss.
22. Examine the view that Thomas Cromwell strengthened the power of Henry VIII, but in the long run not that of the monarchy.
23. Discuss the importance to Elizabeth I of her relations with either Spain or Scotland.
24. How serious a threat was Puritanism to Church and State under Elizabeth?
25. What reasons are there for thinking that the sixteenth century was a good time for landlords and a bad one for tenants?
26. How was exploration related to commercial interests in the period 1550-1650?
27. 'James I's failure as king of England was primarily due to lack of tact.' Do you agree?
28. Why did Archbishop Laud have so many enemies?
29. Can the success of Parliament and the failure of Charles I be convincingly explained on social and economic grounds?
30. Why did it prove impossible to achieve a satisfactory constitutional settlement during the Interregnum?
31. How far was Charles II's foreign policy a continuation of Cromwell's?
32. In what respects was royal power weakened by the revolution of 1688?
33. Illustrate and account for the links between politics and literature in the reigns of William III and Anne.
34. Why was there a Union of England and Scotland in 1707?
35. Assess the political and military achievements of Marlborough.

36. 'Letting sleeping dogs lie.' Is this a fair description of Walpole's statesmanship? ✓

37. Was George III's view of the role of the king very different from that of his two predecessors? ✓

38. 'The defeat of France in the Seven Years War meant the death knell of the British empire in America.' Discuss. ✓

39. Why were so many 'stately homes' built in England in the eighteenth century?

40. 'He excited hopes of reform only to disappoint.' Is this a fair comment on the career of the younger Pitt?

41. What were the effects of the American and French revolutions on the Irish problem?

42. What were the reasons for the rapid industrial expansion of Britain in the second half of the eighteenth century?

43. Discuss the importance of the growth of Methodism in the first half of the nineteenth century. ✓

44. In what sense was Peel a Tory? ✓

45. How far did Palmerston's principles, if any, in foreign policy derive from Canning?

46. Was Chartism the outcome of physical hunger or of political aspirations?

47. Do you agree with Rosebery that Tory Democracy was 'an imposture—a promise without performance'?

48. In what fields was Victorian creative originality best expressed?

49. What elements went into the making of the Labour party?

50. Who were to blame for the constitutional crisis of 1909–1911?

51. How far were British war aims satisfied by the peace settlement of 1919?

52. Why did Britain abandon free trade in 1932?

53. 'From under-privilege to over-privilege.' Does this express fairly the change in the position of trade unions between 1870 and 1939?

54. What were the aims of British foreign policy in the inter-war period? ✓