

General Certificate of Education  
January 2003  
Advanced Level Examination



**ENGLISH LITERATURE (SPECIFICATION B) LTB5**  
**Unit 5 Set Texts: Drama before 1770: Poetry before 1900**

Monday 20 January 2003 1.30 pm to 3.30 pm

**In addition to this paper you will require:**  
a 16-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 LTB5.
- Answer **two** questions: **one** from **Section A** and **one** from **Section B**.

**Information**

- 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.
- The maximum mark for this paper is 60.
- All questions carry 30 marks.

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**SECTION A: POETRY PRE-1900**

Answer **one** question from this Section.

Each question carries **30** marks.

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In this section you will be tested on your ability to:

- show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings.
- articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers.



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2 SHAKESPEARE: *Sonnets*

**EITHER** (a) “The *Sonnets* are a vivid expression of doubts and fears.”

How far do you agree with this comment on the *Sonnets*? You should discuss **two** or **three** sonnets in your answer.

**OR** (b) Some readers feel that the sonnets in which Shakespeare explores human relationships are themselves too complex. Others disagree.

Consider the ways in which Shakespeare explores the complexity of human relationships in the following sonnet and in **one** or **two** other sonnets from your selection.

XLII.

That thou hast her, it is not all my grief,  
 And yet it may be said I lov'd her dearly;  
 That she hath thee, is of my wailing chief,  
 A loss in love that touches me more nearly.  
 Loving offenders, thus I will excuse ye:— 5  
 Thou dost love her, because thou knew'st I love her;  
 And for my sake even so doth she abuse me,  
 Suffering my friend for my sake to approve her.  
 If I lose thee, my loss is my love's gain,  
 And, losing her, my friend hath found that loss; 10  
 Both find each other, and I lose both twain,  
 And both for my sake lay on me this cross:  
     But here's the joy; my friend and I are one;  
     Sweet flattery! then she loves but me alone.

### 3 GEORGE HERBERT: *Selected Poems*

- EITHER** (a) “In his poetry Herbert celebrates God’s love for man but also reveals man’s doubts about God.”

Consider in detail **two** or **three** poems from the selection in the light of this comment.

- OR** (b) Some readers feel that the poems which involve a conversation with God are the most interesting in the selection. What do **you** think? Use the following poem as a starting point for your discussion.

#### *Dialogue*

Sweetest Saviour, if my soul  
 Were but worth the having,  
 Quickly should I then control  
 Any thought of waiving.  
 But when all my care and pains 5  
 Cannot give the name of gains  
 To thy wretch so full of stains,  
 What delight or hope remains?

*What, child, is the balance thine,  
 Thine the poise and measure? 10  
 If I say, Thou shalt be mine,  
 Finger not my treasure.  
 What the gains in having thee  
 Do amount to, only he,  
 Who for man was sold, can see; 15  
 That transferr’d th’ accounts to me.*

But as I can see no merit,  
 Leading to this favour:  
 So the way to fit me for it  
 Is beyond my savour. 20  
 As the reason then is thine,  
 So the way is none of mine:  
 I disclaim the whole design:  
 Sin disclaims and I resign.

*That is all, if that I could 25  
 Get without repining;  
 And my clay, my creature, would  
 Follow my resigning:  
 That as I did freely part  
 With my glory and desert, 30  
 Left all joys to feel all smart—  
 Ah! no more: thou break’st my heart.*



5 TENNYSON: *Selected Poems*

**EITHER** (a) “Tennyson had great sympathy for women and the ways in which their lives were restricted.”

Bearing this quotation in mind, write about the ways in which Tennyson presents the lives of women in some of the poems you have read.

**OR** (b) “Tennyson’s poetry is most effective when he assumes a character’s identity.”

How far do you agree with this comment? Use the extract below as your starting point for discussion.

*Tithonus*

Alas! for this gray shadow, once a man –  
 So glorious in his beauty and thy choice,  
 Who madest him thy chosen, that he seem’d  
 To his great heart none other than a God!  
 I ask’d thee, ‘Give me immortality.’ 5  
 Then didst thou grant mine asking with a smile,  
 Like wealthy men who care not how they give.  
 But thy strong Hours indignant work’d their wills,  
 And beat me down and marr’d and wasted me,  
 And tho’ they could not end me, left me maim’d 10  
 To dwell in presence of immortal youth,  
 Immortal age beside immortal youth,  
 And all I was, in ashes. Can thy love,  
 Thy beauty, make amends, tho’ even now,  
 Close over us, the silver star, thy guide, 15  
 Shines in those tremulous eyes that fill with tears  
 To hear me? Let me go: take back thy gift:  
 Why should a man desire in any way  
 To vary from the kindly race of men,  
 Or pass beyond the goal of ordinance 20  
 Where all should pause, as is most meet for all?  
 A soft air fans the cloud apart; there comes  
 A glimpse of that dark world where I was born.  
 Once more the old mysterious glimmer steals  
 From thy pure brows, and from thy shoulders pure, 25  
 And bosom beating with a heart renew’d.  
 Thy cheek begins to redden thro’ the gloom,  
 Thy sweet eyes brighten slowly close to mine,  
 Ere yet they blind the stars, and the wild team  
 Which love thee, yearning for thy yoke, arise, 30  
 And shake the darkness from their loosen’d manes,  
 And beat the twilight into flakes of fire.  
 Lo! ever thus thou growest beautiful  
 In silence, then before thine answer given  
 Departest, and thy tears are on my cheek. 35  
 Why wilt thou ever scare me with thy tears,  
 And make me tremble lest a saying learnt,  
 In days far-off, on that dark earth, be true?  
 ‘The Gods themselves cannot recall their gifts.’

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**6 EMILY DICKINSON: *Selected Poems***

- EITHER** (a) “Emily Dickinson is more interested in exploring the possibility of life after death than life itself.”

To what extent do you agree with this comment? You should discuss **three** or **four** poems from your selection to illustrate your views.

- OR** (b) Consider Emily Dickinson’s presentation of the passing of time in the poem printed below and in other poems from your selection, saying how far you think it is one of the central concerns of her writing.

I dreaded that first Robin, so,  
But He is mastered, now,  
I’m some accustomed to Him grown,  
He hurts a little, though –

I thought if I could only live 5  
Till that first Shout got by –  
Not all Pianos in the Woods  
Had power to mangle me –

I dared not meet the Daffodils –  
For fear their Yellow Gown 10  
Would pierce me with a fashion  
So foreign to my own –

I wished the Grass would hurry –  
So – when ’twas time to see –  
He’d be too tall, the tallest one 15  
Could stretch – to look at me –

I could not bear the Bees should come,  
I wished they’d stay away  
In those dim countries where they go,  
What word had they, for me? 20

They’re here, though; not a creature failed –  
No Blossom stayed away  
In gentle deference to me –  
The Queen of Calvary –

Each one salutes me, as he goes, 25  
And I, my childish Plumes,  
Lift, in bereaved acknowledgment  
Of their unthinking Drums –



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**SECTION B: DRAMA**

Answer **one** question from this Section.

Each question carries **30** marks.

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In this section you will be tested on your ability to:

- communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression.
- evaluate the significance of cultural, historical and other contextual influences on literary texts and study.

**Turn over ►**

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**7 MARLOWE:** *Edward II*

**EITHER** (a) Discuss the role played by Isabella in a world where men are the dominant sex.

**OR** (b) In what ways do you consider that Marlowe presents the church as influential and powerful in *Edward II*?

**8 SHAKESPEARE:** *Measure for Measure*

**EITHER** (a) Isabella defines Angelo as an “arch-villain”. To what extent do you agree with her that Angelo is the villain of the play?

**OR** (b) Do you consider that the events in Act V make a fitting end to the play as a whole?

**9 WEBSTER:** *The White Devil*

**EITHER** (a) “Oh happy they that never saw the court,  
Nor ever knew great man but by report.”

Consider Webster’s use of the court as a setting for the tragic events of the play.

**OR** (b) Discuss Webster’s representation of marriage in *The White Devil*.

**10 MIDDLETON:** *Women Beware Women*

**EITHER** (a) Discuss the development of Bianca’s character during the course of the play and the ways in which her fate is affected by her social status.

**OR** (b) How does Middleton present money and financial values as being of central concern to the society in *Women Beware Women*?

**11 BEHN:** *The Rover*

**EITHER** (a) Discuss Aphra Behn's use of the carnival setting and its importance to the drama.

**OR** (b) "In *The Rover*, although the men are the dominant sex, they are foolish and faulty; it is the women who are the stronger characters."

Consider Behn's portrayal of **two** or **three** characters from the play in the light of this statement.

**12 CONGREVE:** *The Way of the World*

**EITHER** (a) Discuss Congreve's presentation of the position of women in society.

Illustrate your answer with reference to **two** or **three** characters from the play.

**OR** (b) "In *The Way of the World* Congreve ruthlessly exposes the affectation and artifice of society."

In what ways does Congreve expose affectation and deceit in the play?

**END OF QUESTIONS**