

General Certificate of Education
January 2005
Advanced Level Examination



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

Wednesday 19 January 2005 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

- The texts prescribed for this paper **may not** be taken into the examination room.
- The maximum mark for this paper is 60.
- All questions carry 30 marks.
- 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.
- George Herbert's *Selected Poems* and *Women Beware Women* are examined for the last time in this paper. Questions 7 and 14 should therefore be attempted only by candidates who are re-sitting George Herbert's *Selected Poems* and *Women Beware Women*.

SECTION A: POETRY PRE-1900

Answer **one** question from this Section.

Each question carries **30** marks.

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.

1 **GEOFFREY CHAUCER:** *The General Prologue to the Canterbury Tales*

- EITHER** (a) “Chaucer’s characters are so diverse that, in spite of the overall framework of the pilgrimage, *The General Prologue* is disjointed, fragmentary and lacking unity.”

To what extent would you agree with this view?

- OR** (b) Some readers feel that although Chaucer exposes his characters’ weaknesses, he never judges them.

Do you agree? Begin with an analysis of the extract below and go on to consider **one** or **two** other portraits.

He knew the tavernes wel in every toun
 And everich hostiler and tappestere
 Bet than a lazare or a beggestere;
 For unto swich a worthy man as he
 Acorded nat, as by his facultee, 5
 To have with sike lazars aqueyntaunce.
 It is nat honest, it may nat avaunce,
 For to deelen with no swich poraille,
 But al with riche and selleres of vitaille.
 And over al, ther as profit sholde arise, 10
 Curteis he was and lowely of servise.
 Ther nas no man nowher so vertuous.
 He was the beste beggere in his hous;
 And yaf a certeyn ferme for the graunt;
 Noon of his bretheren cam ther in his haunt; 15
 For thogh a widwe hadde noght a sho,
 So plesaunt was his ‘*In principio*,’
 Yet wolde he have a ferthing, er he wente.
 His purchas was wel bettre than his rente.
 And rage he koude, as it were right a whelp. 20
 In love-dayes ther koude he muchel help,
 For ther he was nat lik a cloisterer
 With a thredbare cope, as is a povre scoler,
 But he was lyk a maister or a pope.
 Of double worstede was his semicope, 25
 That rounded as a belle out of the presse.
 Somwhat he lipped, for his wantownesse,
 To make his Englissh sweete upon his tonge;
 And in his harping, whan that he hadde songe,
 His eyen twinkled in his heed aright, 30
 As doon the sterres in the frosty night.
 This worthy limitour was cleped Huberd.

2 WILLIAM SHAKESPEARE: *Sonnets*

EITHER (a) “The complex structure of each sonnet is simply a reflection of the complexity of its subject matter.”

To what extent do you agree with this view? You should refer closely to at least **two** sonnets from the selection in your answer.

OR (b) Some readers feel that Shakespeare’s arguments are very persuasive because of his use of metaphorical language.

What do you think? Use the sonnet printed below as a starting point for your discussion and then go on to consider at least **one** other sonnet from the selection.

III.

Look in thy glass, and tell the face thou viewest,
Now is the time that face should form another;
Whose fresh repair if now thou not renewest,
Thou dost beguile the world, unbless some mother.
For where is she so fair whose unear’d womb 5
Disdains the tillage of thy husbandry?
Or who is he so fond will be the tomb
Of his self-love, to stop posterity?
Thou art thy mother’s glass, and she in thee
Calls back the lovely April of her prime: 10
So thou through windows of thine age shalt see,
Despite of wrinkles, this thy golden time.
 But if thou live, remember’d not to be,
 Die single, and thine image dies with thee.

3 ALEXANDER POPE: *The Rape of the Lock*

- EITHER** (a) Pope stated that his intention in writing *The Rape of the Lock* was to laugh two feuding families together again.

Discuss Pope's use of comic elements in the poem in the light of this aim.

- OR** (b) Some readers think the Baron is shadowy and insignificant.

Beginning with a consideration of the passage below, discuss how important you think Pope's presentation of the Baron is to the poem as a whole.

Th' advent'rous Baron the bright locks admir'd,
 He saw, he wish'd, and to the prize aspir'd.
 Resolv'd to win, he meditates the way,
 By force to ravish, or by fraud betray;
 For when success a Lover's toil attends, 5
 Few ask, if fraud or force attain'd his ends.

For this, ere *Phæbus* rose, he had implor'd
 Propitious heav'n, and ev'ry pow'r ador'd,
 But chiefly Love—to Love an altar built,
 Of twelve vast *French* Romances, neatly gilt. 10
 There lay three garters, half a pair of gloves;
 And all the trophies of his former loves.

With tender Billet-doux he lights the pyre,
 And breathes three am'rous sighs to raise the fire.
 Then prostrate falls, and begs with ardent eyes 15
 Soon to obtain, and long possess the prize:
 The Pow'rs gave ear, and granted half his pray'r,
 The rest, the winds dispers'd in empty air.

TURN OVER FOR THE NEXT QUESTION

Turn over ►

4 **SAMUEL TAYLOR COLERIDGE:** *The Rime of the Ancient Mariner*

- EITHER** (a) An early reviewer of *The Rime of the Ancient Mariner* commented that “Coleridge adopts an ancient style and form to great effect.”

To what extent do you agree with this comment?

- OR** (b) Some readers think that Coleridge’s use of images of life and death is a central but tedious feature of *The Rime of the Ancient Mariner*.

Beginning with an analysis of the extract below, consider this view.

The thick black cloud was cleft, and still
 The Moon was at its side:
 Like waters shot from some high crag,
 The lightning fell with never a jag,
 A river steep and wide. 5

The loud wind never reached the ship,
 Yet now the ship moved on!
 Beneath the lightning and the Moon
 The dead men gave a groan.

They groaned, they stirred, they all uprose, 10
 Nor spake, nor moved their eyes;
 It had been strange, even in a dream,
 To have seen those dead men rise.

The helmsman steered, the ship moved on;
 Yet never a breeze up blew; 15
 The mariners all ’gan work the ropes,
 Where they were wont to do;
 They raised their limbs like lifeless tools—
 We were a ghastly crew.

The body of my brother’s son 20
 Stood by me, knee to knee:
 The body and I pulled at one rope,
 But he said nought to me.

5 ALFRED LORD TENNYSON: *Selected Poems*

- EITHER** (a) Some readers feel that Tennyson is more successful in presenting human emotions than aspects of the natural world in his poetry.

What do you think? You should refer closely to at least **two** poems in your answer.

- OR** (b) “For Tennyson, to act is vital; there is nothing to be gained by passivity.”

Beginning with an analysis of the extract below, say how far you agree that Tennyson’s poetry presents the advantages of an active life.

(extract from) *Godiva*

Then she rode forth, clothed on with chastity:
 The deep air listen’d round her as she rode,
 And all the low wind hardly breathed for fear.
 The little wide-mouth’d heads upon the spout
 Had cunning eyes to see: the barking cur 5
 Made her cheek flame: her palfrey’s footfall shot
 Light horrors thro’ her pulses: the blind walls
 Were full of chinks and holes; and overhead
 Fantastic gables, crowding, stared: but she
 Not less thro’ all bore up, till, last, she saw 10
 The white-flower’d elder-thicket from the field
 Glean thro’ the Gothic archways in the wall.
 Then she rode back, clothed on with chastity:
 And one low churl, compact of thankless earth,
 The fatal byword of all years to come, 15
 Boring a little auger-hole in fear
 Peep’d—but his eyes, before they had their will,
 Were shrivell’d into darkness in his head,
 And dropt before him. So the Powers, who wait
 On noble deeds, cancell’d a sense misused; 20
 And she, that knew not, pass’d: and all at once,
 With twelve great shocks of sound, the shameless noon
 Was clash’d and hammer’d from a hundred towers,
 One after one: but even then she gain’d
 Her bower; whence reissuing, robed and crown’d, 25
 To meet her lord, she took the tax away,
 And built herself an everlasting name.

TURN OVER FOR THE NEXT QUESTION

6 EMILY DICKINSON: *Selected Poems*

- EITHER** (a) “In Emily Dickinson’s poetry, a great love of the natural world is more evident than a great love of God.”

Consider Emily Dickinson’s presentation of her love of the natural world in the light of this comment.

- OR** (b) Some readers think that Emily Dickinson’s poetry is limited because she presents female experience within the confines of domestic duty.

Beginning with an analysis of the poem below, say to what extent you agree with this view. You should consider at least **two** other poems from the selection.

She rose to His Requirement – dropt
The Playthings of Her Life
To take the honorable Work
Of Woman, and of Wife –

If ought She missed in Her new Day, 5
Of Amplitude, or Awe –
Or first Prospective – Or the Gold
In using, wear away,

It lay unmentioned – as the Sea 10
Develop Pearl, and Weed,
But only to Himself – be known
The Fathoms they abide –

7 GEORGE HERBERT: *Selected Poems*

EITHER (a) Do you agree with the view that Herbert’s daring use of form and language in his poetry encourages the reader to reconsider familiar ideas?

OR (b) “Herbert’s writing uses everyday human experience to enable the reader to understand spiritual matters.”

What do you think? Begin with a close analysis of the poem below and go on to consider at least **two** other poems.

Redemption

Having been tenant long to a rich Lord,
 Not thriving, I resolved to be bold,
 And make a suit unto him, to afford
 A new small-rented lease, and cancel th’ old.
 In heaven at his manor I him sought: 5
 They told me there, that he was lately gone
 About some land, which he had dearly bought
 Long since on earth, to take possession.
 I straight return’d, and knowing his great birth,
 Sought him accordingly in great resorts; 10
 In cities, theatres, gardens, parks, and courts:
 At length I heard a ragged noise and mirth
 Of thieves and murderers: there I him espi’d,
 Who straight, *Your suit is granted*, said, and di’d.

TURN OVER FOR THE NEXT SECTION

Turn over ►

SECTION B: DRAMA PRE-1770

Answer **one** question from this Section.

Each question carries **30** marks.

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.

8 CHRISTOPHER MARLOWE: *Edward II*

EITHER (a) To what extent do you think *Edward II* is a play about political ambition?

OR (b) Do you think that justice has been done at the end of the play?

9 WILLIAM SHAKESPEARE: *Measure for Measure*

EITHER (a) Vincentio comments that “power changes purpose”.

To what extent do you think that Shakespeare presents political power as the central source of corruption in society?

OR (b) What purpose do you think the low-life characters serve in the play?

10 JOHN WEBSTER: *The White Devil*

EITHER (a) How important are the Italian setting and the structure of Italian society to the events of the play?

OR (b) To what extent do you think Brachiano could be considered a tragic hero?

11 APHRA BEHN: *The Rover*

EITHER (a) To what extent do you think that in *The Rover*, Aphra Behn presents a society governed by financial rather than moral values?

OR (b) It has been suggested that Hellena rather than Willmore is the rover of the play’s title. Who do you think is the rover?

12 WILLIAM CONGREVE: *The Way of the World*

EITHER (a) Is it possible to see Sir Wilfull Witwoud as anything more than the stock comic character of the country bumpkin?

OR (b) Millamant sees cruelty as a source of power. In Act II, she comments “one’s cruelty is one’s power”.

Would you agree that the society shown in the play is presented as cruel?

Turn over ►

13 OLIVER GOLDSMITH: *She Stoops to Conquer*

- EITHER** (a) In Act I, Constance Neville describes Tony Lumpkin as “a good-natured creature at bottom” but Mr Hardcastle describes him as “a mere composition of tricks and mischief”.

Which is closer to your own view of Tony Lumpkin’s character and his role in the play?

- OR** (b) Do you agree that in *She Stoops to Conquer* Goldsmith presents mutual attraction as a more secure basis for marriage than parental choice?

14 THOMAS MIDDLETON: *Women Beware Women*

- EITHER** (a) “An innocent victim.”
“A cruel, manipulative woman.”

Write about the role played by Isabella in the light of these two opposing views of her.

- OR** (b) Towards the end of the play, the Cardinal asks the Duke,
“why should lust
Bring man to lasting pain, for rotten dust?”

To what extent do you think lust and uncontrolled sexual appetite are the primary causes of the play’s tragic ending?

END OF QUESTIONS