

General Certificate of Education
June 2007
Advanced Level Examination



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

Monday 11 June 2007 9.00 am to 11.00 am

For this paper you must have:

- 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**.
- Do all rough work in the answer book. Cross through any work you do not want to be marked.

Information

- The texts prescribed for this paper **may not** be taken into the examination room.
- The maximum mark for this paper is 60.
- There are 30 marks for each question.
- You will be marked on your ability to use good English, to organise information clearly and to use specialist vocabulary where appropriate.

SECTION A: POETRY BEFORE 1900

Answer **one** question from this section.

There are **30** marks for each question.

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 Wife of Bath's Prologue and Tale*

- EITHER** (a) Some readers think that the presentation of the Wife of Bath's character in her prologue is more interesting than the Tale she tells.

What do you think?

- OR** (b) It has been suggested that, in spite of the fact that *The Wife of Bath's Prologue and Tale* have a female narrator, Chaucer presents women in an unfavourable light.

Beginning with a close analysis of the extract below, say what you think.

And whan I saugh he wolde nevere fine
 To reden on this cursed book al night,
 Al sodeynly thre leves have I plight
 Out of his book, right as he radde, and eke
 I with my fest so took him on the cheke 5
 That in oure fyr he fil bakward adoun.
 And he up stirte as dooth a wood leoun,
 And with his fest he smoot me on the heed,
 That in the floor I lay as I were deed.
 And whan he saugh how stille that I lay, 10
 He was agast, and wolde han fled his way,
 Til atte laste out of my swogh I breyde.
 "O, hastow slain me, false thief?" I seyde,
 "And for my land thus hastow mordred me?
 Er I be deed, yet wol I kisse thee." 15
 And neer he cam, and kneled faire adoun,
 And seyde, "Deere suster Alisoun,
 As help me God! I shal thee nevere smite.
 That I have doon, it is thyself to wite.
 Foryeve it me, and that I thee biseke!" 20
 And yet eftsoones I hitte him on the cheke,
 And seyde, "Theef, thus muchel am I wreke;
 Now wol I die, I may no lenger speke."
 But atte laste, with muchel care and wo,
 We fille acorded by us selven two. 25
 He yaf me al the bridel in myn hond,
 To han the governance of hous and lond,
 And of his tonge, and of his hond also;
 And made him brenne his book anon right tho.

2 ALEXANDER POPE: *The Rape of the Lock*

- EITHER** (a) Some readers think that Clarissa is the true heroine of the poem rather than Belinda.

In the light of this view, consider the way in which Clarissa's role is presented in the poem.

- OR** (b) Beginning with an analysis of the extract printed below, say to what extent you agree that Pope presents the ordinary world of the poem as dreamlike and surreal.

Behold, four Kings in majesty rever'd,
 With hoary whiskers and a forky beard;
 And four fair Queens whose hands sustain a flow'r,
 Th'expressive emblem of their softer pow'r;
 Four Knaves in garbs succinct, a trusty band, 5
 Caps on their heads, and halberts in their hand;
 And particolour'd troops, a shining train,
 Draw forth to combat on the velvet plain.

The skilful Nymph reviews her force with care:
 Let Spades be trumps! she said, and trumps they were. 10

Now move to war her sable Matadores,
 In show like leaders of the swarthy Moors.
Spadillio first, unconquerable Lord!
 Led off two captive trumps, and swept the board.

As many more *Manillio* forc'd to yield, 15
 And march'd a victor from the verdant field.
 Him *Basto* follow'd, but his fate more hard
 Gain'd but one trump and one *Plebeian* card.

With his broad sabre next, a chief in years,
 The hoary Majesty of Spades appears, 20
 Puts forth one manly leg, to sight reveal'd,
 The rest, his many-coloured robe conceal'd.

The rebel Knave, who dares his prince engage,
 Proves the just victim of his royal rage.
 Ev'n mighty *Pam*, that Kings and Queens o'erthrew 25
 And mow'd down armies in the fights of *Lu*,
 Sad chance of war! now destitute of aid,
 Falls undistinguish'd by the victor Spade!

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

- EITHER** (a) To what extent do you agree with the view that the supernatural imagery is central to any interpretation of the poem?
- OR** (b) Beginning with an analysis of the extract printed below, consider the view that the Mariner's role in the poem is to create both terror and pity in the reader.

'I fear thee, ancient Mariner!
I fear thy skinny hand!
And thou art long, and lank, and brown,
As is the ribbed sea-sand.

I fear thee and thy glittering eye, 5
And thy skinny hand, so brown.'—
Fear not, fear not, thou Wedding-Guest!
This body dropt not down.

Alone, alone, all, all alone,
Alone on a wide wide sea! 10
And never a saint took pity on
My soul in agony.

The many men, so beautiful!
And they all dead did lie:
And a thousand thousand slimy things 15
Lived on; and so did I.

Turn over for the next question

Turn over ►

4 ALFRED LORD TENNYSON: *Selected Poems*

- EITHER** (a) 'For Tennyson, change is natural and desirable although it is also quite frightening.'

Consider Tennyson's presentation of change in his poetry in the light of this comment.

- OR** (b) Some readers think that Tennyson's imagery is particularly effective because it appeals to all our senses.

Beginning with a close analysis of the poem printed below, say how far you agree with this view.

'Break, Break, Break ...'

Break, break, break,
 On thy cold gray stones, O Sea!
 And I would that my tongue could utter
 The thoughts that arise in me.

O well for the fisherman's boy, 5
 That he shouts with his sister at play!
 O well for the sailor lad,
 That he sings in his boat on the bay!

And the stately ships go on
 To their haven under the hill; 10
 But O for the touch of a vanish'd hand,
 And the sound of a voice that is still!

Break, break, break,
 At the foot of thy crags, O Sea!
 But the tender grace of a day that is dead 15
 Will never come back to me.

5 EMILY DICKINSON: *Selected Poems*

- EITHER** (a) To what extent do you agree with the view that Emily Dickinson presents love as a stronger force than death in her poetry?
- OR** (b) Some readers think that Emily Dickinson's poetry is very dramatic in its use of speaking voices.

Beginning with a close analysis of the poem below, say to what extent you agree with this view.

The only Ghost I ever saw
 Was dressed in Mechlin – so –
 He wore no sandal on his foot –
 And stepped like flakes of snow –

His Gait – was soundless, like the Bird – 5
 But rapid – like the Roe –
 His fashions, quaint, Mosaic –
 Or haply, Mistletoe –

His conversation – seldom –
 His laughter, like the Breeze – 10
 That dies away in Dimples
 Among the pensive Trees –

Our interview – was transient –
 Of me, himself was shy –
 And God forbid I look behind – 15
 Since that appalling Day!

Turn over for the next question

Turn over ►

6 GERARD MANLEY HOPKINS: *Selected Poems*

- EITHER** (a) Some readers feel that Hopkins presents his fellow humans with great sympathy; others feel that he more frequently shows his disgust.

What do you think?

- OR** (b) ‘Hopkins writes his most powerful poetry when he struggles with God, not when he praises Him.’

In the light of this comment, and beginning with a close analysis of the poem printed below, write about the ways in which Hopkins presents his relationship with God.

‘No worst’

No worst, there is none. Pitched past pitch of grief,
 More pangs will, schooled at forepangs, wilder wring.
 Comforter, where, where is your comforting?
 Mary, mother of us, where is your relief?
 My cries heave, herds-long, huddle in a main, a chief- 5
 Woe, wórl-d-sorrow; on an áge-old ánvil wince and síng—
 Then lull, then leave off. Fury had shrieked ‘No ling-
 Ering! Let me be fell: force I must be brief.’
 O the mind, mind has mountains; cliffs of fall 10
 Frightful, sheer, no-man-fathomed. Hold them cheap
 May who ne’er hung there. Nor does long our small
 Durance deal with that steep or deep. Here! creep,
 Wretch, under a comfort serves in a whirlwind: all
 Life death does end and each day dies with sleep.

SECTION B: DRAMA BEFORE 1770

Answer **one** question from this section.

There are **30** marks for each question.

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 for the questions

Turn over ►

7 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 *Edward II* presents a plea for tolerance of homosexuality or a condemnation of it?

8 WILLIAM SHAKESPEARE: *Measure for Measure*

EITHER (a) ‘It is difficult for the audience to take the play’s issues seriously when the plot is so improbable.’

To what extent do you agree with this criticism of the play?

OR (b) Consider Shakespeare’s presentation of the law and the legal system in *Measure for Measure*.

9 WILLIAM SHAKESPEARE: *The Winter’s Tale*

EITHER (a) Consider Shakespeare’s exploration of relationships between parents and children in *The Winter’s Tale*.

OR (b) “A sad tale’s best for winter.” (Mamillius, Act II, Scene I)

To what extent do you think that the play tells a “sad tale”?

10 THOMAS MIDDLETON and WILLIAM ROWLEY: *The Changeling*

EITHER (a) To what extent do you think the play shows women as imprisoned by a male-dominated society?

OR (b) In the nineteenth century, Swinburne condemned the sub-plot in *The Changeling* as “very stupid, rather coarse and almost vulgar”.

What is your view of the sub-plot?

11 APHRA BEHN: *The Rover*

EITHER (a) ‘Although society in *The Rover* is essentially patriarchal, it is the women who have the real power.’

How far do you agree with this view?

OR (b) Consider the presentation of prostitution in *The Rover*.

12 OLIVER GOLDSMITH: *She Stoops to Conquer*

EITHER (a) ‘*She Stoops to Conquer* presents the world as comic but not corrupt.’

To what extent do you agree with this view?

OR (b) How far would you agree with the view that, in *She Stoops to Conquer*, children educate their parents rather than vice versa?

END OF QUESTIONS

There are no questions printed on this page