

General Certificate of Education  
January 2004  
Advanced Level Examination



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

Monday 19 January 2004 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.

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

- EITHER** (a) Some readers think that Chaucer the Pilgrim is a naïve and simple narrator. Other readers feel that he is a sophisticated and ironic observer.

What do you think? You should refer to the presentation of **two** or **three** characters from *The General Prologue* in your answer.

- OR** (b) “Chaucer is always very critical of those characters who show greed of any kind.”

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

A Frankeleyn was in his compaignie.  
Whit was his berd as is the dayesie;  
Of his complexioun he was sangwin.  
Wel loved he by the morwe a sop in wyn;  
To liven in delit was evere his wone, 5  
For he was Epicurus owene sone,  
That heeld opinioun that pleyn delit  
Was verrey felicittee parfit.  
An housholdere, and that a greet, was he;  
Seint Julian he was in his contree. 10  
His breed, his ale, was always after oon;  
A bettre envined man was nowher noon.  
Withoute bake mete was nevere his hous  
Of fissh and flessch, and that so plentevous,  
It snewed in his hous of mete and drinke, 15  
Of alle deyntees that men koude thinke.  
After the sondry sesons of the yeer,  
So chaunged he his mete and his soper.  
Ful many a fat partrich hadde he in muwe,  
And many a breem and many a luce in stuwe. 20  
Wo was his cook but if his sauce were  
Poynaunt and sharp, and redy al his geere.  
His table dormant in his halle alway  
Stood redy covered al the longe day.

**TURN OVER FOR THE NEXT QUESTION**

**Turn over ►**

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**2 WILLIAM SHAKESPEARE: *Sonnets***

**EITHER** (a) “The *Sonnets* explore how love causes more pain and disappointment than satisfaction and fulfilment.”

Do you agree? You should consider Shakespeare’s presentation of love in **two** or **three** sonnets from the selection.

**OR** (b) “In the *Sonnets* Shakespeare emphasises the importance of spiritual values above worldly concerns.”

Beginning with a detailed analysis of the sonnet below, and going on to consider **one** or **two** other sonnets from the selection, discuss how far you agree with this view.

CXLVI.

Poor soul, the centre of my sinful earth,	
Fool’d by these rebel powers that thee array,	
Why dost thou pine within, and suffer dearth,	
Painting thy outward walls so costly gay?	
Why so large cost, having so short a lease,	5
Dost thou upon thy fading mansion spend?	
Shall worms, inheritors of this excess,	
Eat up thy charge? Is this thy body’s end?	
Then, soul, live thou upon thy servant’s loss,	
And let that pine to aggravate thy store;	10
Buy terms divine in selling hours of dross;	
Within be fed, without be rich no more:	
So shalt thou feed on Death, that feeds on men,	
And, Death once dead, there’s no more dying then.	

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**3 GEORGE HERBERT: *Selected Poems***

**EITHER** (a) “Herbert has a greater fear of God than love of God.”

Consider the language and form of **two** or **three** poems from the selection in the light of this comment.

**OR** (b) Some readers feel that the logical development of ideas in Herbert’s poetry is of greater interest than the ideas themselves.

Do you agree with this view? Use the following poem as a starting point for your discussion.

*The Pulley*

When God at first made man,  
Having a glass of blessings standing by,  
Let us (said he) pour on him all we can:  
Let the world’s riches, which dispersed lie,  
Contract into a span. 5

So strength first made a way;  
Then beauty flow’d, then wisdom, honour, pleasure:  
When almost all was out, God made a stay,  
Perceiving that alone of all his treasure  
Rest in the bottom lay. 10

For if I should (said he)  
Bestow this jewel also on my creature.  
He would adore my gifts instead of me,  
And rest in nature, not the God of nature:  
So both should losers be. 15

Yet let him keep the rest,  
But keep them with repining restlessness:  
Let him be rich and weary, that at least,  
If goodness lead him not, yet weariness  
May toss him to my breast. 20

**TURN OVER FOR THE NEXT QUESTION**

**Turn over ►**

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

- EITHER** (a) Charles Lamb advised Coleridge, “Cultivate simplicity, Coleridge, or rather I should say banish elaborateness.”

To what extent do you think Coleridge was successful in “cultivating simplicity” in *The Rime of the Ancient Mariner*?

- OR** (b) Many readers have seen the following stanzas as Coleridge’s summary of the central concerns of his poem.

Starting with an analysis of these stanzas, say whether you agree that they summarise the central concerns of the poem.

O sweeter than the marriage-feast,  
'Tis sweeter far to me,  
To walk together to the kirk  
With a goodly company!—

To walk together to the kirk,                                5  
All all together pray,  
While each to his great Father bends,  
Old men, and babes, and loving friends  
And youths and maidens gay!

Farewell, farewell! but this I tell                        10  
To thee, thou Wedding-Guest!  
He prayeth well, who loveth well  
Both man and bird and beast.

He prayeth best, who loveth best                        15  
All things both great and small;  
For the dear God who loveth us,  
He made and loveth all.

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**5 ALFRED LORD TENNYSON: *Selected Poems***

**EITHER** (a) “Tennyson’s greatest skill lies not in the stories themselves but in the way that he tells them.”

Bearing this comment in mind, consider the variety of narrative methods used by Tennyson in the poems from the selection.

**OR** (b) “Tennyson’s poetry reflects an unwholesome and morbid obsession with death.”

Beginning with an analysis of “St. Agnes’ Eve”, which is printed below, discuss this view.

*St. Agnes’ Eve*

Deep on the convent-roof the snows  
 Are sparkling to the moon:  
 My breath to heaven like vapour goes:  
 May my soul follow soon!  
 The shadows of the convent-towers           5  
 Slant down the snowy sward,  
 Still creeping with the creeping hours  
 That lead me to my Lord:  
 Make Thou my spirit pure and clear  
 As are the frosty skies,                       10  
 Or this first snowdrop of the year  
 That in my bosom lies.

As these white robes are soil’d and dark,  
 To yonder shining ground;  
 As this pale taper’s earthly spark,           15  
 To yonder argent round;  
 So shows my soul before the Lamb,  
 My spirit before Thee;  
 So in mine earthly house I am,  
 To that I hope to be.                       20  
 Break up the heavens, O Lord! and far,  
 Thro’ all yon starlight keen,  
 Draw me, thy bride, a glittering star,  
 In raiment white and clean.

He lifts me to the golden doors;           25  
 The flashes come and go;  
 All heaven bursts her starry floors,  
 And strows her lights below,  
 And deepens on and up! the gates  
 Roll back, and far within                   30  
 For me the Heavenly Bridegroom waits,  
 To make me pure of sin.  
 The sabbaths of Eternity,  
 One sabbath deep and wide—  
 A light upon the shining sea—           35  
 The Bridegroom with his bride!

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

**EITHER** (a) A contemporary of Emily Dickinson described her verse as ‘uncontrolled.’

Do you agree? You should refer closely to **two** or **three** poems from the selection to illustrate your views.

**OR** (b) Some readers think that Emily Dickinson longed for death rather than feared it.

Beginning with a close analysis of the following poem, write about the presentation of death in Emily Dickinson’s work.

Because I could not stop for Death –  
 He kindly stopped for me –  
 The Carriage held but just Ourselves –  
 And Immortality.

We slowly drove – He knew no haste                    5  
 And I had put away  
 My labor and my leisure too,  
 For His Civility –

We passed the School, where Children strove  
 At Recess – in the Ring –                                    10  
 We passed the Fields of Gazing Grain –  
 We passed the Setting Sun –

Or rather – He passed Us –  
 The Dews drew quivering and chill –  
 For only Gossamer, my Gown –                            15  
 My Tippet – only Tulle –

We paused before a House that seemed  
 A Swelling of the Ground –  
 The Roof was scarcely visible –  
 The Cornice – in the Ground –                            20

Since then – ’tis Centuries – and yet  
 Feels shorter than the Day  
 I first surmised the Horses’ Heads  
 Were toward Eternity –



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**SECTION B: DRAMA PRE-1770**

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 CHRISTOPHER MARLOWE:** *Edward II*

- EITHER** (a) Towards the end of the play Edward asks, “But what are kings, when regiment is gone,  
But perfect shadows in a sunshine day?”

Starting with a consideration of Edward’s comment, explore Marlowe’s presentation of kingship in *Edward II*.

- OR** (b) Do you think that Mortimer Junior has more heroic qualities than Edward II?

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

- EITHER** (a) “The problem with *Measure for Measure* is that there are no characters for whom an audience may have sympathy.” To what extent do you agree with this comment?

- OR** (b) “O, what may man within him hide,  
Though angel on the outward side?”

“Craft against vice I must apply.”

Both these quotations come from Vincentio’s soliloquy at the end of Act III.

Using them as a starting point, write about the significance of deception and disguise in *Measure for Measure*.

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

- EITHER** (a) To what extent do you think the tragedy in *The White Devil* results from a tension between public and private worlds?

- OR** (b) “The problem for audiences is that there is no redeeming goodness to be found in any of the characters.” To what extent would you agree with this view?

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

- EITHER** (a) “Livia is to be admired as an independent woman, striving against the gender restrictions of her day.”

Discuss the significance of the character of Livia in *Women Beware Women* in the light of this comment.

- OR** (b) Swinburne saw the masque in Act V, Scene II, as “preposterous beyond extenuation on the score of logical or poetical justice”. Do you think that the masque provides a suitable ending for the play?

**11 APHRA BEHN:** *The Rover*

- EITHER** (a) Consider the ways in which Aphra Behn employs contrasts between both the customs and the inhabitants of England and Italy in *The Rover*.

- OR** (b) “The audience is never quite sure whether to pity Blunt or to laugh at him.” With this comment in mind, write about the role of the gull as played by Blunt in the drama as a whole.

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

- EITHER** (a) At the end of the play Mirabell says:

“From hence let those be warned, who mean to wed,  
Lest mutual falsehood stain the bridal bed.”

To what extent do you think *The Way of the World* is a warning against marriage in the Restoration period?

- OR** (b) Is it possible for an audience to regard Lady Wishfort as anything other than a stock comic character?

**END OF QUESTIONS**