

General Certificate of Education  
January 2006  
Advanced Level Examination



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

Tuesday 24 January 2006 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 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 are reminded of the need for good English and clear presentation in your answers. All questions should be answered in continuous prose. Quality of Written Communication will be assessed in all answers.
- Shakespeare's *Selected Sonnets* and *The White Devil* are examined for the last time in this paper. Questions 7 and 14 should therefore be attempted only by candidates who are re-sitting Shakespeare's *Selected Sonnets* and *The White Devil*.

**SECTION A: POETRY BEFORE 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.

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

**EITHER** (a) “Chaucer’s portraits of the characters are both varied and concise.”

Write about **two** or **three** of Chaucer’s portraits in the light of this comment.

**OR** (b) Some critics feel that although Chaucer does not include many female characters in *The General Prologue*, he is kinder to them than to his male characters.

Beginning with a consideration of the Wife of Bath’s description printed below, explore Chaucer’s presentation of women in the light of this comment.

A good Wif was ther of biside Bathe,  
 But she was somdel deaf, and that was scathe.  
 Of clooth-making she hadde swich an haunt,  
 She passed hem of Ypres and of Gaunt.  
 5 In al the parisshe wif ne was ther noon  
 That to the offringe bfore hire sholde goon;  
 And if ther dide, certeyn so wrooth was she,  
 That she was out of alle charitee.  
 Hir coverchiefs ful fine weren of ground;  
 10 I dorste swere they weyeden ten pound  
 That on a Sondag weren upon hir heed.  
 Hir hosen weren of fyn scarlet reed,  
 Ful streite yteyd, and shoes ful moiste and newe.  
 Boold was hir face, and fair, and reed of hewe.  
 15 She was a worthy womman al hir live:  
 Housbondes at chirche dore she hadde five,  
 Withouten oother compaignye in youthe,—  
 But therof nedeth nat to speke as nowthe.  
 And thries hadde she been at Jerusalem;  
 20 She hadde passed many a straunge strem;  
 At Rome she hadde been, and at Boloigne,  
 In Galice at Seint-Jame, and at Coloigne.  
 She koude muchel of wandringe by the weye.  
 Gat-tothed was she, soothly for to seye.  
 25 Upon an amblere esily she sat,  
 Ywimpled wel, and on hir heed an hat  
 As brood as is a bokeler or a targe;  
 A foot-mantel aboute hir hipes large,  
 And on hir feet a paire of spores sharpe.  
 30 In felawshipe wel koude she laughe and carpe.  
 Of remedies of love she knew per chaunce,  
 For she koude of that art the olde daunce.

**Turn over ►**

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2 **ALEXANDER POPE:** *The Rape of the Lock*

**EITHER** (a) To what extent do you agree that the ways in which Pope satirises human failings are of more interest to the reader than the actual events of the poem?

**OR** (b) Some readers feel that the addition of the spirits to the poem is unnecessary.

Beginning with an analysis of the extract printed below, say whether you agree with this view.

Swift to the Lock a thousand Sprites repair,  
 A thousand wings, by turns, blow back the hair;  
 And thrice they twitch'd the diamond in her ear;  
 Thrice she look'd back, and thrice the foe drew near.  
 5 Just in that instance, anxious *Ariel* sought  
 The close recesses of the Virgin's thought;  
 As on the nosegay in her breast reclin'd,  
 He watch'd th' Ideas rising in her mind,  
 Sudden he view'd, in spite of all her art,  
 10 An earthly Lover lurking at her heart.  
 Amaz'd, confus'd, he found his pow'r expir'd,  
 Resign'd to fate, and with a sigh retir'd.  
 The Peer now spreads the glitt'ring *Forfex* wide,  
 T'inclose the Lock; now joins it, to divide.  
 15 Ev'n then, before the fatal engine clos'd,  
 A wretched *Sylph* too fondly interpos'd;  
 Fate urg'd the sheers, and cut the *Sylph* in twain,  
 (But airy substance soon unites again)  
 The meeting points the sacred hair dissever  
 20 From the fair head, for ever, and for ever!

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

**EITHER** (a) Some readers think that the variety of speaking voices adds to the richness of the poem; others just find it confusing.

Write about the ways in which Coleridge uses different speaking voices in the poem in the light of these views.

**OR** (b) Beginning with an analysis of the extract printed below, consider the view that the minor characters such as the Hermit, the Pilot and the Pilot's Boy play an important role in the poem.

I moved my lips—the Pilot shrieked  
And fell down in a fit;  
The holy Hermit raised his eyes,  
And prayed where he did sit.

5 I took the oars: the Pilot's boy,  
Who now doth crazy go,  
Laughed loud and long, and all the while  
His eyes went to and fro.  
‘Ha! ha!’ quoth he, ‘full plain I see,  
10 The Devil knows how to row.’

And now, all in my own countree,  
I stood on the firm land!  
The Hermit stepped forth from the boat,  
And scarcely he could stand.

15 ‘O shrieve me, shrieve me, holy man!’  
The Hermit crossed his brow.  
‘Say quick,’ quoth he, ‘I bid thee say—  
What manner of man art thou?’

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**4 ALFRED LORD TENNYSON: *Selected Poems***

**EITHER** (a) “Tennyson engages the reader’s sympathy through his use of the speaking voices of his characters.”

To what extent do you agree with this view?

**OR** (b) Some critics think that Tennyson presents women as powerless victims of a male-dominated society.

Beginning with an analysis of the extract from ‘The Lady of Shalott’ printed below, consider Tennyson’s presentation of women in the light of this comment.

There she weaves by night and day  
A magic web with colours gay.  
She has heard a whisper say,  
A curse is on her if she stay  
5       To look down to Camelot.  
She knows not what the curse may be,  
And so she weaveth steadily,  
And little other care hath she,  
The Lady of Shalott.

10       And moving thro’ a mirror clear  
That hangs before her all the year,  
Shadows of the world appear.  
There she sees the highway near  
      Winding down to Camelot:  
15       There the river eddy whirls,  
And there the surly village-churls,  
And the red cloaks of market girls,  
      Pass onward from Shalott.

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**5 EMILY DICKINSON: *Selected Poems***

**EITHER** (a) “Emily Dickinson’s poetry only expresses personal experience and is, therefore, very limited.”

Consider the ways in which Emily Dickinson presents personal experience, saying whether you agree with this view.

**OR** (b) Beginning with an analysis of the poem printed below, consider the view that Emily Dickinson’s poetry is essentially a celebration of beauty.

A Light exists in Spring  
 Not present on the Year  
 At any other period –  
 When March is scarcely here.

5 A Color stands abroad  
 On Solitary Fields  
 That Science cannot overtake  
 But Human Nature feels.

10 It waits upon the Lawn,  
 It shows the furthest Tree  
 Upon the furthest Slope you know  
 It almost speaks to you.

15 Then as Horizons step  
 Or Noons report away  
 Without the Formula of sound  
 It passes and we stay –

20 A quality of loss  
 Affecting our Content  
 As Trade had suddenly encroached  
 Upon a Sacrament.

**Turn over ►**

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6 GERARD MANLEY HOPKINS: *Selected Poems*

**EITHER** (a) Consider the view that Hopkins presents despair more powerfully than joy.

**OR** (b) Some readers feel that Hopkins' use of the sonnet form is striking and original.

Do you agree? You should use the sonnet printed below as a starting point for your discussion.

*'As kingfishers catch fire'*

As kingfishers catch fire, dragonflies draw flame;  
 As tumbled over rim in roundy wells  
 Stones ring; like each tucked string tells, each hung bell's  
 Bow swung finds tongue to fling out broad its name;  
 5 Each mortal thing does one thing and the same:  
 Deals out that being indoors each one dwells;  
 Selves—goes its self; *myself* it speaks and spells,  
 Crying *What I do is me: for that I came.*

I say more: the just man justices;  
 10 Keeps grace: that keeps all his goings graces;  
 Acts in God's eye what in God's eye he is—  
 Christ. For Christ plays in ten thousand places,  
 Lovely in limbs, and lovely in eyes not his  
 To the Father through the features of men's faces.



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**7 WILLIAM SHAKESPEARE: *Selected Sonnets***

- EITHER** (a) To what extent do you agree with the view that the sonnet is the ideal form for exploring Shakespeare's doubts and uncertainties?
- OR** (b) Some readers feel that Shakespeare always succeeds in gaining the reader's sympathy in the sonnets.

Beginning with a close analysis of the sonnet printed below, consider Shakespeare's methods in the light of this comment.

XXVII. (27)

Weary with toil, I haste me to my bed,  
 The dear repose for limbs with travel tir'd;  
 But then begins a journey in my head,  
 To work my mind, when body's work's expir'd:  
 5 For then my thoughts (from far where I abide)  
 Intend a zealous pilgrimage to thee,  
 And keep my drooping eyelids open wide,  
 Looking on darkness which the blind do see:  
 Save that my soul's imaginary sight  
 10 Presents thy shadow to my sightless view,  
 Which, like a jewel hung in ghastly night,  
 Makes black night beauteous, and her old face new.  
 Lo, thus, by day my limbs, by night my mind  
 For thee, and for myself, no quiet find.

**Turn over for the next section**

**Turn over ►**

**SECTION B: DRAMA BEFORE 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.

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**8 CHRISTOPHER MARLOWE: *Edward II***

**EITHER** (a) Do you agree that Marlowe fails to gain the audience's sympathy for any of his characters in *Edward II*?

**OR** (b) Do you think that *Edward II* can only be of interest as a history play?

**9 WILLIAM SHAKESPEARE: *Measure for Measure***

**EITHER** (a) "The ultimate message of *Measure for Measure* is a plea for moderation and compromise in all human affairs."

To what extent do you agree with this view?

**OR** (b) It has been suggested that *Measure for Measure* is a problem play because it poses questions to which it does not supply the answers.

Do you agree?

**10 THOMAS MIDDLETON and WILLIAM ROWLEY: *The Changeling***

**EITHER** (a) At the end of the play, Vermandero calls De Flores, "horrid villain".

Is this your view of De Flores' role in the play?

**OR** (b) Consider the presentation of madness in *The Changeling*.

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

**EITHER** (a) "The women in the play cannot be stereotyped as either virgins or whores but are more complex individuals."

Do you agree?

**OR** (b) What do you think are the most successful comic elements of the play?

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

**EITHER** (a) "*The Way of the World* is a bitter satire, criticizing the values of the day."

Do you think that this is the central focus of the play?

**OR** (b) How far do you agree that the ending of the play presents a satisfactory comic conclusion where everyone gets what they deserve?

**Turn over ►**

**13 OLIVER GOLDSMITH:** *She Stoops to Conquer*

**EITHER** (a) “A conventional pair of dull, sentimental lovers.”

Is this your view of the role of Constance and Hastings?

**OR** (b) Do you think that the subtitle, ‘The Mistakes of a Night’, is a more appropriate title for the play than *She Stoops to Conquer*?

**14 JOHN WEBSTER:** *The White Devil*

**EITHER** (a) To what extent do you think that *The White Devil* presents a society obsessed with violence and death?

**OR** (b) Flamineo has been described as a “social commentator” and as a “Machiavellian schemer”.

What is your view of Flamineo’s role in the play?

**END OF QUESTIONS**

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