

General Certificate of Education
January 2007
Advanced Level Examination



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

Wednesday 24 January 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 an appropriate form and style of writing, to organise relevant information clearly and coherently, and to use specialist language where appropriate. The legibility of your handwriting and the accuracy of your spelling, punctuation and grammar will also be considered.
- Chaucer's *The General Prologue to the Canterbury Tales* and Congreve's *The Way of the World* are examined for the last time in this paper. Questions 7 and 14 should therefore be attempted by candidates who are re-sitting Chaucer's *The General Prologue to the Canterbury Tales* and Congreve's *The Way of the World*.

SECTION A: POETRY BEFORE 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 Wife of Bath's Prologue and Tale*

- EITHER** (a) To what extent do you agree with the view that the way in which Chaucer's Wife of Bath reveals her character in the Prologue and Tale invites both our admiration and condemnation of her?
- OR** (b) Some readers feel that the Wife of Bath's digressions are unnecessary and irrelevant.

Beginning with an analysis of the extract below, say to what extent you agree with this view.

Ovide, amonges othere thinges smale,
 Seyde Mida hadde, under his longe heres,
 Growinge upon his heed two asses eres,
 The whiche vice he hidde, as he best mighte,
 Ful subtilly from every mannes sighte, 5
 That, save his wyf, ther wiste of it namo.
 He loved hire moost, and trusted hire also;
 He preyed hire that to no creature
 She sholde tellen of his disfigure.
 She swoor him nay, for al this world to winne, 10
 She nolde do that vileynie or sinne,
 To make hir housbonde han so foul a name.
 She nolde nat telle it for hir owene shame.
 But natheless, hir thoughte that she dide,
 That she so longe sholde a conseil hide; 15
 Hir thoughte it swal so soore aboute hir herte
 That nedely som word hire moste asterte;
 And sith she dorste telle it to no man,
 Doun to a mareys faste by she ran—
 Til she cam there, hir herte was a-fire— 20
 And as a bitore bombleth in the mire,
 She leyde hir mouth unto the water doun:
 “Biwreye me nat, thou water, with thy soun,”
 Quod she; “to thee I telle it and namo;
 Myn housbonde hath longe asses eris two! 25
 Now is myn herte al hool, now is it oute.
 I myghte no lenger kepe it, out of doute.”
 Heere may ye se, thogh we a time abide,
 Yet out it moot; we kan no conseil hide.
 The remenant of the tale if ye wol heere, 30
 Redeth Ovide, and ther ye may it leere.

2 ALEXANDER POPE: *The Rape of the Lock*

- EITHER** (a) Some readers think that Pope's satire in *The Rape of the Lock* is simply comic entertainment; others feel that it is bitter and harsh.

Write about Pope's satirical methods in the light of these comments.

- OR** (b) Some readers feel that the chief targets of Pope's satire in *The Rape of the Lock* are wealth and materialistic values.

Beginning with a close analysis of the structure and language of the extract below, say how far you agree with this view.

This day, black Omens threat the brightest Fair
 That e'er deserv'd a watchful spirit's care;
 Some dire disaster, or by force or slight;
 But what, or where, the fates have wrapt in night.
 Whether the nymph shall break *Diana's* law, 5
 Or some frail *China* jar receive a flaw,
 Or stain her honour, or her new brocade,
 Forget her pray'rs, or miss a masquerade,
 Or lose her heart, or necklace, at a ball;
 Or whether Heav'n has doom'd that *Shock* must fall. 10
 Haste then, ye spirits! to your charge repair;
 The flutt'ring fan be *Zephyretta's* care;
 The drops to thee, *Brillante*, we consign;
 And, *Momentilla*, let the watch be thine;
 Do thou, *Crispissa*, tend her fav'rite Lock; 15
Ariel himself shall be the guard of *Shock*.
 To fifty chosen *Sylphs*, of special note,
 We trust th' important charge, the Petticoat:
 Oft have we known that seven-fold fence to fail,
 Tho' stiff with hoops, and arm'd with ribs of whale. 20
 Form a strong line about the silver bound,
 And guard the wide circumference around.

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

- EITHER** (a) ‘One of the most effective techniques used by Coleridge in the poem is his use of opposites, for example, light and dark, heat and cold, night and day.’

Bearing this comment in mind, consider Coleridge’s use of opposing images in the poem.

- OR** (b) Beginning with a close analysis of the extract below, consider the view that Coleridge’s presentation of the world of dreams is more convincing than his presentation of the ‘real’ world.

The harbour-bay was clear as glass,
So smoothly it was strewn!
And on the bay the moonlight lay,
And the shadow of the Moon.

The rock shone bright, the kirk no less, 5
That stands above the rock:
The moonlight steeped in silentness
The steady weathercock.

And the bay was white with silent light,
Till rising from the same, 10
Full many shapes, that shadows were,
In crimson colours came.

A little distance from the prow
Those crimson shadows were:
I turned my eyes upon the deck — 15
Oh, Christ! what saw I there!

Each corse lay flat, lifeless and flat,
And, by the holy rood!
A man all light, a seraph-man,
On every corse there stood. 20

This seraph-band, each waved his hand:
It was a heavenly sight!
They stood as signals to the land,
Each one a lovely light:

This seraph-band, each waved his hand, 25
No voice did they impart —
No voice; but oh! the silence sank
Like music on my heart.

4 ALFRED LORD TENNYSON: *Selected Poems*

EITHER (a) ‘The presentation of loss and isolation is central to Tennyson’s poetry.’

Through an exploration of at least **two** of his poems, say how far you agree with this view.

OR (b) ‘The self-obsession of Tennyson’s first person narrators makes them unsympathetic to the reader.’

Beginning with an analysis of this extract from *Ulysses*, say how far you agree with this view.

It little profits that an idle king,
By this still hearth, among these barren crags,
Match'd with an aged wife, I mete and dole
Unequal laws unto a savage race,
That hoard, and sleep, and feed, and know not me. 5
I cannot rest from travel: I will drink
Life to the lees: all times I have enjoy'd
Greatly, have suffer'd greatly, both with those
That loved me, and alone; on shore, and when
Thro' scudding drifts the rainy Hyades 10
Vext the dim sea: I am become a name;
For always roaming with a hungry heart
Much have I seen and known; cities of men
And manners, climates, councils, governments,
Myself not least, but honour'd of them all; 15
And drunk delight of battle with my peers,
Far on the ringing plains of windy Troy.
I am a part of all that I have met;
Yet all experience is an arch wherethro'
Gleams that untravell'd world, whose margin fades 20
For ever and for ever when I move.
How dull it is to pause, to make an end,
To rust unburnish'd, not to shine in use!
As tho' to breathe were life. Life piled on life
Were all too little, and of one to me 25
Little remains: but every hour is saved
From that eternal silence, something more,
A bringer of new things; and vile it were
For some three suns to store and hoard myself,
And this gray spirit yearning in desire 30
To follow knowledge like a sinking star,
Beyond the utmost bound of human thought.

5 EMILY DICKINSON: *Selected Poems*

- EITHER** (a) Some readers feel that Emily Dickinson's use of Gothic imagery makes her poetry too depressing.

Consider Emily Dickinson's use of imagery in the light of this view.

- OR** (b) 'Emily Dickinson's language shows her delight in ambiguity. Very rarely is her meaning fixed or certain.'

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

Tho' I get home how late – how late –
 So I get home – 'twill compensate –
 Better will be the Ecstasy
 That they have done expecting me –
 When Night – descending – dumb – and dark – 5
 They hear my unexpected knock –
 Transporting must the moment be –
 Brewed from decades of Agony!

To think just how the fire will burn –
 Just how long-cheated eyes will turn – 10
 To wonder what myself will say,
 And what itself, will say to me –
 Beguiles the Centuries of way!

Turn over for the next question

6 GERARD MANLEY HOPKINS: *Selected Poems*

- EITHER** (a) Hopkins wrote in his Journals that the language of poetry should be enjoyed for its sound rather than its meaning.

To what extent do you think that sound is more important than meaning in Hopkins' poetry?

- OR** (b) It has been suggested that the language of Hopkins' poetry celebrates both individuality and the variety of creation.

Beginning with an analysis of the poem printed below, say what you think.

Pied Beauty

Glory be to God for dappled things—
 For skies of couple-colour as a brindled cow;
 For rose-moles all in stipple upon trout that swim;
 Fresh-firecoal chestnut-falls; finches' wings;
 Landscape plotted and pieced—fold, fallow, and plough; 5
 And áll trades, their gear and tackle and trim.

All things counter, original, spáre, strange;
 Whatever is fickle, frecklèd (who knows how?)
 With swíft, slów; sweet, sóur; adázzle, díim;
 He fathers-forth whose beauty is pást change: 10
 Práise híim.

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

- EITHER** (a) ‘Chaucer’s characters are created as much by what he does not say about them as by what he does say.’

Consider Chaucer’s presentation of at least **two** characters from the *General Prologue* in the light of this comment.

- OR** (b) Beginning with a close analysis of the extract below, consider the view that Chaucer’s methods are more comic than serious.

A Somonour was ther with us in that place,
 That hadde a fyr-reed cherubennes face,
 For saucefleem he was, with eyen narwe.
 As hoot he was and lecherous as a sparwe,
 With scalled browes blake and piled berd. 5
 Of his visage children were aferd.
 Ther nas quik-silver, litarge, ne brimston,
 Boras, ceruce, ne oille of tartre noon;
 Ne oinement that wolde clense and bite,
 That him mighte helpen of his whelkes white, 10
 Nor of the knobbes sittinge on his chekes.
 Wel loved he garleek, oynons, and eek lekes,
 And for to drinken strong wyn, reed as blood;
 Thanne wolde he speke and crie as he were wood.
 And whan that he wel dronken hadde the wyn, 15
 Thanne wolde he speke no word but Latin.
 A fewe termes hadde he, two or thre,
 That he had lerned out of som decree—
 No wonder is, he herde it al the day;
 And eek ye knowen wel how that a jay 20
 Kan clepen ‘Watte’ as wel as kan the pope.
 But whoso koude in oother thing him grope,
 Thanne hadde he spent al his philosophie;
 Ay ‘*Questio quid iuris*’ wolde he crie.
 He was a gentil harlot and a kinde; 25
 A bettre felawe sholde men noght finde.

SECTION B: DRAMA BEFORE 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) How does Marlowe explore the dangers of disruption to the social order in *Edward II*?

OR (b) 'Edward is only a tragic hero because he is a king.'

How important do you think kingship is to Edward's tragic status?

9 WILLIAM SHAKESPEARE: *Measure for Measure*

EITHER (a) Do you agree that an audience may have more sympathy for Angelo than Isabella?

OR (b) To what extent do you feel that a sense of order and justice is restored at the end of the play?

10 WILLIAM SHAKESPEARE: *The Winter's Tale*

EITHER (a) To what extent is it possible for the audience to feel sympathy for Leontes throughout the play?

OR (b) 'In spite of the fact that two innocent characters die, the play is essentially a comedy.'

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

11 THOMAS MIDDLETON and WILLIAM ROWLEY: *The Changeling*

EITHER (a) 'The comic elements heighten the tragedy of *The Changeling*.'

How far do you agree?

OR (b) How do Middleton and Rowley explore family relationships in *The Changeling*?

12 APHRA BEHN: *The Rover*

EITHER (a) 'The ultimate conclusion of the play is that men and women are incompatible.'

How far do you agree with this view?

OR (b) Do you agree that there are no heroes and heroines in the play?

13 OLIVER GOLDSMITH: *She Stoops to Conquer*

EITHER (a) To what extent do you think that Goldsmith intends the audience of *She Stoops to Conquer* to laugh at the characters but not to criticise them?

OR (b) How important do you think materialistic values are to the society presented in the play?

14 WILLIAM CONGREVE: *The Way of the World*

EITHER (a) Why is *The Way of the World* an appropriate title for this play?

OR (b) How does Congreve explore relationships between servants and their masters or mistresses in *The Way of the World*?

END OF QUESTIONS