

General Certificate of Education
January 2008
Advanced Level Examination



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

Wednesday 23 January 2008 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.
- Tennyson's *Selected Poems* (2007 selection) and Marlowe's *Edward II* are examined for the last time in this paper. Questions 7 and 14 should therefore be attempted only by candidates who are re-sitting Tennyson's *Selected Poems* (2007 selection) and Marlowe's *Edward II*.

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) Do you agree that Chaucer's presentation of the Wife of Bath encourages us to laugh **at** her rather than **with** her?
- OR** (b) Beginning with a close analysis of the extract below, consider the view that *The Wife of Bath's Prologue and Tale* presents the triumph of appetite over morality.

To chirche was myn housbonde born a-morwe
 With neighebores, that for him maden sorwe;
 And Jankin, oure clerk, was oon of tho.
 As help me God! whan that I saugh him go
 After the beere, me thoughte he hadde a paire 5
 Of legges and of feet so clene and faire
 That al myn herte I yaf unto his hoold.
 He was, I trowe, a twenty winter oold,
 And I was fourty, if I shal seye sooth;
 But yet I hadde alwey a coltes tooth. 10
 Gat-tothed I was, and that bicam me weel;
 I hadde the prente of seinte Venus seel.
 As help me God! I was a lusty oon,
 And faire, and riche, and yong, and wel bigon;
 And trewely, as mine housbondes tolde me, 15
 I hadde the beste *quoniam* mighte be.
 For certes, I am al Venerien
 In feelinge, and myn herte is Marcien.
 Venus me yaf my lust, my likerousnesse,
 And Mars yaf me my sturdy hardinesse; 20
 Myn ascendent was Taur, and Mars therinne.
 Allas, allas, that evere love was sinne!
 I folwed ay myn inclinacioun
 By vertu of my constellacioun;
 That made me I koude noght withdrawe 25
 My chambre of Venus from a good felawe.
 Yet have I Martes mark upon my face,
 And also in another privee place.
 For God so wys be my savacioun,
 I ne loved nevere by no discrecioun, 30
 But evere folwede myn appetit,
 Al were he short, or long, or blak, or whit;
 I took no kep, so that he liked me,
 How poore he was, ne eek of what degree.

2 ALEXANDER POPE: *The Rape of the Lock*

EITHER (a) It has been suggested that, in *The Rape of the Lock*, Pope made new things familiar and familiar things new.

How far do you agree with this description of Pope's techniques?

OR (b) Beginning with a close analysis of the extract below, say how you respond to the view that, in *The Rape of the Lock*, Pope's techniques reflect society rather than criticise it.

Close by those meads, for ever crown'd with flow'rs,
 Where *Thames* with pride surveys his rising tow'rs,
 There stands a structure of majestic frame,
 Which from the neighb'ring *Hampton* takes its name.
 Here *Britain's* statesmen oft the fall foredoom 5
 Of foreign Tyrants, and of Nymphs at home;
 Here thou, great ANNA! whom three realms obey,
 Dost sometimes counsel take — and sometimes Tea.
 Hither the heroes and the nymphs resort,
 To taste a while the pleasures of a Court; 10
 In various talk th'instructive hours they past,
 Who gave the ball, or paid the visit last;
 One speaks the glory of the *British* Queen,
 And one describes a charming *Indian* screen;
 A third interprets motions, looks, and eyes; 15
 At ev'ry word a reputation dies.
 Snuff, or the fan, supply each pause of chat,
 With singing, laughing, ogling, and all that.
 Mean while declining from the noon of day,
 The sun obliquely shoots his burning ray; 20
 The hungry Judges soon the sentence sign,
 And wretches hang that jury-men may dine;
 The merchant from th'*Exchange* returns in peace,
 And the long labours of the Toilet cease.

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

EITHER (a) “A rambling poem about exploration and discovery.”

Consider *The Rime of the Ancient Mariner* in the light of this comment.

OR (b) The Ancient Mariner says that he has “strange power of speech”.

Beginning with a close analysis of the extract below, say how far you think the Mariner’s speech is both strange and powerful.

And now the STORM-BLAST came, and he
Was tyrannous and strong:
He struck with his o’ertaking wings,
And chased us south along.

With sloping masts and dipping prow, 5
As who pursued with yell and blow
Still treads the shadow of his foe,
And forward bends his head,
The ship drove fast, loud roared the blast,
And southward aye we fled. 10

And now there came both mist and snow,
And it grew wondrous cold:
And ice, mast-high, came floating by,
As green as emerald.

And through the drifts the snowy clifts 15
Did send a dismal sheen:
Nor shapes of men nor beasts we ken –
The ice was all between.

The ice was here, the ice was there,
The ice was all around: 20
It cracked and growled, and roared and
howled,
Like noises in a swound!

At length did cross an Albatross,
Thorough the fog it came;
As if it had been a Christian soul, 25
We hailed it in God’s name.

It ate the food it ne’er had eat,
And round and round it flew.
The ice did split with a thunder-fit;
The helmsman steered us through! 30

4 ALFRED LORD TENNYSON: *Selected Poems* (New 2008 Selection)

N.B. Re-sit candidates should answer question 7.

EITHER (a) Do you agree that Tennyson presents nature as being in harmony with human life rather than indifferent to it?

OR (b) Starting with a close analysis of the extract from ‘The Charge of the Light Brigade’ below, consider the view that Tennyson presents true heroism in the acceptance of death.

Flash’d all their sabres bare,
Flash’d as they turn’d in air
Sabring the gunners there,
Charging an army, while
All the world wonder’d: 5
Plunged in the battery smoke
Right thro’ the line they broke;
Cossack and Russian
Reel’d from the sabre-stroke
Shatter’d and sunder’d. 10
Then they rode back, but not
Not the six hundred.

Cannon to right of them,
Cannon to left of them,
Cannon behind them 15
Volley’d and thunder’d;
Storm’d at with shot and shell,
While horse and hero fell,
They that had fought so well
Came thro’ the jaws of Death, 20
Back from the mouth of Hell,
All that was left of them,
Left of six hundred.

When can their glory fade?
O the wild charge they made! 25
All the world wonder’d.
Honour the charge they made!
Honour the Light Brigade,
Noble six hundred!

5 EMILY DICKINSON: *Selected Poems*

EITHER (a) To what extent do you agree with the view that imagery of the changing seasons is central to Emily Dickinson's poetry?

OR (b) "Emily Dickinson presents nature as an enemy rather than a friend."

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

There's a certain Slant of light,
Winter Afternoons –
That oppresses, like the Heft
Of Cathedral Tunes –

Heavenly Hurt, it gives us – 5
We can find no scar,
But internal difference,
Where the Meanings, are –

None may teach it – Any –
'Tis the Seal Despair – 10
An imperial affliction
Sent us of the Air –

When it comes, the Landscape listens –
Shadows – hold their breath –
When it goes, 'tis like the Distance 15
On the look of Death –

Turn over for the next question

6 GERARD MANLEY HOPKINS: *Selected Poems*

EITHER (a) Some readers think that Hopkins' poetry is often over-complicated and unintelligible.

What do you think?

OR (b) Some readers feel that Hopkins' poetry celebrates the variety of language rather than celebrating God or nature.

Starting with an analysis of the poem below, say how far you agree with this view.

Hurrahing in Harvest

Summer ends now; now, barbarous in beauty, the stooks rise
Around; up above, what wind-walks! what lovely behaviour
Of silk-sack clouds! has wilder, wilful-wavier
Meal-drift moulded ever and melted across skies?

I wálk, I líft up, Í líft úp heart, éyes, 5
Down all that glory in the heavens to glean our Saviour;
And, éyes, héart, what looks, what lips yet gáve you a
Rapturous love's greeting of realer, of rounder replies?

And the azurous hung hills are his world-wielding shoulder
Majestic—as a stallion stalwart, very-violet-sweet!— 10
These things, these things were here and but the beholder
Wánting; wích two wén they ónce méet,
The heart rears wings bold and bolder
And hurls for him, O half hurls earth for him off under his feet.

7 **ALFRED LORD TENNYSON:** *Selected Poems* (2007 selection) **Re-sit candidates only.**

EITHER (a) “Tennyson’s greatest skill as a poet lies in his ability to tell a story well.”

How far do you agree with this view?

OR (b) “Tennyson presents speakers who are never satisfied and always aspire to lead different lives.”

Beginning with an analysis of the extract from ‘Tithonus’ below, comment on this view.

Lo! ever thus thou growest beautiful
In silence, then before thine answer given
Dearest, and thy tears are on my cheek.

Why wilt thou ever scare me with thy tears,
And make me tremble lest a saying learnt, 5
In days far-off, on that dark earth, be true?
‘The Gods themselves cannot recall their gifts.’

Ay me! ay me! with what another heart
In days far-off, and with what other eyes
I used to watch – if I be he that watch’d – 10
The lucid outline forming round thee; saw
The dim curls kindle into sunny rings;
Changed with thy mystic change, and felt my blood
Glow with the glow that slowly crimson’d all
Thy presence and thy portals, while I lay, 15
Mouth, forehead, eyelids, growing dewy-warm
With kisses balmier than half-opening buds
Of April, and could hear the lips that kiss’d
Whispering I knew not what of wild and sweet,
Like that strange song I heard Apollo sing, 20
While Ilion like a mist rose into towers

Yet hold me not for ever in thine East:
How can my nature longer mix with thine?
Coldly thy rosy shadows bathe me, cold
Are all thy lights, and cold my wrinkled feet 25
Upon thy glimmering thresholds, when the steam
Floats up from those dim fields about the homes
Of happy men that have the power to die,
And grassy barrows of the happier dead.
Release me, and restore me to the ground; 30
Thou seest all things, thou wilt see my grave:
Thou wilt renew thy beauty morn by morn;
I earth in earth forget these empty courts,
And thee returning on thy silver wheels.

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 WILLIAM SHAKESPEARE: *Measure for Measure*

EITHER (a) Do you agree that, in *Measure for Measure*, mercy is shown to be more important than justice?

OR (b) “*Measure for Measure* is essentially a play about self-discovery.”

What do you think?

9 WILLIAM SHAKESPEARE: *The Winter’s Tale*

EITHER (a) Consider the ways in which Shakespeare uses the two worlds of Sicilia and Bohemia in the play.

OR (b) “Paulina can be seen as both a bringer of justice and an interfering troublemaker.”

How do you see Paulina’s role in the play?

10 BEN JONSON: *Volpone*

EITHER (a) Can either Volpone or Mosca be seen as the hero of the play?

OR (b) Consider the ways in which Jonson depicts the treatment of women within the world of the play.

11 THOMAS MIDDLETON and WILLIAM ROWLEY: *The Changeling*

EITHER (a) Consider the ways in which Middleton and Rowley explore aspects of sexual desire in *The Changeling*.

OR (b) In what ways is *The Changeling* a revenge tragedy?

12 APHRA BEHN: *The Rover*

EITHER (a) How important do you think family relationships are in the play as a whole?

OR (b) Do you agree that, in *The Rover*, Aphra Behn shows the problems of a disrupted social order where no one is in their rightful place?

13 OLIVER GOLDSMITH: *She Stoops to Conquer*

EITHER (a) Do you think that *She Stoops to Conquer* can be accurately described as a “sentimental comedy”?

OR (b) How important is the necessity of doing your duty in *She Stoops to Conquer*?

14 CHRISTOPHER MARLOWE: *Edward II* Re-sit candidates only.

EITHER (a) Do you think that *Edward II* can be defined as a morality play?

OR (b) How important do you think the idea of The Wheel of Fortune is to *Edward II*?

END OF QUESTIONS

There are no questions printed on this page

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