

General Certificate of Education
June 2003
Advanced Level Examination

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



Monday 9 June 2003 9.00 am to 11.00 am

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.

Copyright © 2003 AQA and its licensors. All rights reserved.

SECTION A: POETRY PRE-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 General Prologue to the Canterbury Tales*

- EITHER** (a) "In spite of the fact that Chaucer's characters are on a pilgrimage, there is little piety or sense of religious devotion about them."

Examine the presentation of **two** or **three** characters from *The General Prologue* in the light of this comment.

- OR** (b) Some readers feel that although Chaucer describes the appearance of his characters in some detail, he tells us very little about their personalities. What do you think?

Use the following extract as a starting point for your discussion and go on to consider **one** or **two** other portraits.

The Millere was a stout carl for the nones;
 Ful big he was of brawn, and eek of bones.
 That proved wel, for over al ther he cam,
 At wrastlinge he wolde have alwey the ram.
 He was short-sholdred, brood, a thikke knarre; 5
 Ther was no dore that he nolde heve of harre,
 Or breke it at a renning with his heed.
 His berd as any sowe or fox was reed,
 And therto brood, as though it were a spade.
 Upon the cop right of his nose he hade 10
 A werte, and theron stood a toft of heris,
 Reed as the brustles of a sowes eris;
 His nosethirles blake were and wide.
 A swerd and bokeler bar he by his side.
 His mouth as greet was as a greet forneys. 15
 He was a janglere and a goliardeys,
 And that was moost of sinne and harlotries.
 Wel koude he stelen corn and tollen thries;
 And yet he hadde a thombe of gold, pardee.
 A whit cote and a blew hood wered he. 20
 A baggepipe wel koude he blowe and sowne,
 And therwithal he broghte us out of towne.

2 WILLIAM SHAKESPEARE: *Selected Sonnets*

- EITHER** (a) “Although the *Sonnets* are often defiant in tone, it is possible to detect in them an underlying fear of ageing and death.”

Do you agree with this view? You should refer in detail to **two** or **three** sonnets.

- OR** (b) Many people feel that the sonnet form is particularly suited to love poetry. Beginning with a consideration of Sonnet 116 (CXVI) printed below, consider the ways in which Shakespeare uses the sonnet form to explore ideas about love.

Let me not to the marriage of true minds
 Admit impediments. Love is not love
 Which alters when it alteration finds,
 Or bends with the remover to remove:
 O no; it is an ever-fixed mark, 5
 That looks on tempests, and is never shaken;
 It is the star to every wandering bark,
 Whose worth's unknown, although his height be taken.
 Love's not Time's fool, though rosy lips and cheeks
 Within his bending sickle's compass come; 10
 Love alters not with his brief hours and weeks,
 But bears it out even to the edge of doom.
 If this be error, and upon me prov'd,
 I never writ, nor no man ever lov'd.

TURN OVER FOR THE NEXT QUESTION

Turn over ►

3 GEORGE HERBERT: *Selected Poems*

- EITHER** (a) “For Herbert, religion seems to be more a source of torment than of joy.” To what extent do you agree with this comment? You should refer closely to at least **two** or **three** poems from your selection.
- OR** (b) Many readers feel that Herbert’s use of imagery is one of the most complex but exciting aspects of his poetry.

Using the poem printed below as a starting point for your discussion, consider the extent to which you agree with this view.

The Collar

I struck the board, and cri’d, No more.
 I will abroad.
 What? shall I ever sigh and pine?
 My lines and life are free; free as the road,
 Loose as the wind, as large as store. 5
 Shall I be still in suit?
 Have I no harvest but a thorn
 To let me blood, and not restore
 What I have lost with cordial fruit?
 Sure there was wine 10
 Before my sighs did dry it: there was corn
 Before my tears did drown it.
 Is the year only lost to me?
 Have I no bays to crown it?
 No flowers, no garlands gay? all blasted? 15
 All wasted?
 Not so, my heart: but there is fruit,
 And thou hast hands.
 Recover all thy sigh-blown age
 On double pleasures: leave thy cold dispute 20
 Of what is fit, and not. Forsake thy cage,
 Thy rope of sands,
 Which petty thoughts have made, and made to thee
 Good cable, to enforce and draw,
 And be thy law, 25
 While thou didst wink and wouldst not see.
 Away; take heed:
 I will abroad.
 Call in thy death’s head there: tie up thy fears. 30
 He that forbears
 To suit and serve his need,
 Deserves his load.
 But as I rav’d and grew more fierce and wild
 At every word,
 Methoughts I heard one calling, *Child:* 35
 And I repli’d, *My Lord.*

5 ALFRED LORD TENNYSON: *Selected Poems*

EITHER (a) To what extent do you think Tennyson's poetry presents both a desire for death and an anxiety about it?

OR (b) Some modern readers find it difficult to relate to some of Tennyson's poems because they are set in classical or medieval times.

Explore Tennyson's use of such settings in his poetry, using the extract below as a starting point.

Mariana

'Mariana in the moated grange.'
Measure for Measure

With blackest moss the flower-plots
Were thickly crusted, one and all:
The rusted nails fell from the knots
That held the pear to the gable-wall.
The broken sheds look'd sad and strange: 5
Unlifted was the clinking latch;
Weeded and worn the ancient thatch
Upon the lonely moated grange.
She only said, 'My life is dreary,
He cometh not,' she said; 10
She said, 'I am aweary, aweary,
I would that I were dead!'

Her tears fell with the dews at even;
Her tears fell ere the dews were dried;
She could not look on the sweet heaven, 15
Either at morn or eventide.
After the flitting of the bats,
When thickest dark did trance the sky,
She drew her casement-curtain by,
And glanced athwart the glooming flats. 20
She only said, 'The night is dreary,
He cometh not,' she said;
She said, 'I am aweary, aweary,
I would that I were dead!'

6 EMILY DICKINSON: *Selected Poems*

- EITHER** (a) Emily Dickinson said, "... and so I sing ... because I am afraid." Consider the ways in which Emily Dickinson presents fear in her poetry, saying how far you agree that it is of central concern to her writing.
- OR** (b) Re-read the following poem and answer the question below.

Ample make this Bed –
Make this Bed with Awe –
In it wait till Judgment break
Excellent and Fair.

Be its Mattress straight –
Be its Pillow round –
Let no Sunrise' yellow noise
Interrupt this Ground –

5

Starting with an examination of this poem, consider the view that Emily Dickinson's imagery is often simple and domestic, although her ideas are complex and profound.

TURN OVER FOR THE NEXT QUESTION

Turn over ►

SECTION B: DRAMA PRE-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.

7 CHRISTOPHER MARLOWE: *Edward II*

- EITHER** (a) “Edward’s tragedy is that he cannot resolve the conflict between his personal life and his duties as a king.”

Discuss Marlowe’s presentation of Edward in the light of this comment.

- OR** (b) To what extent would you agree that Marlowe creates no heroes and no villains in the play *Edward II*?

8 WILLIAM SHAKESPEARE: *Measure for Measure*

- EITHER** (a) To what extent do you consider the Duke, Vincentio, to be an irresponsible ruler?

- OR** (b) “More than our brother is our chastity.” (Isabella)

“What sin you do to save a brother’s life,
Nature dispenses with the deed so far
That it becomes a virtue.” (Claudio)

How far do you see the moral issues presented by these two quotations as central to the play as a whole?

9 JOHN WEBSTER: *The White Devil*

- EITHER** (a) In Act I, Lodovico declares, "Fortune's a right whore." By the end of Act V, Flamineo states, "Man may his fate foresee, but not prevent."

Bearing these comments in mind, to what extent do you think Webster presents the characters in the play as victims of fate and fortune?

- OR** (b) Do you consider Vittoria to be a tragic heroine?

10 THOMAS MIDDLETON: *Women Beware Women*

- EITHER** (a) "Women Beware Men."

How far, in your view, would this be a more appropriate title for the play?

- OR** (b) Write about Middleton's presentation of marriage in *Women Beware Women*.

11 APHRA BEHN: *The Rover*

- EITHER** (a) "In the world of the play, sex is used for financial gain and personal gratification and has little connection with love."

Write about Behn's presentation of sexual relationships in *The Rover* in the light of this comment.

- OR** (b) "An unscrupulous whore, condemned by the audience."
"A victim of social circumstances, with whom the audience sympathises."

Write about these apparently contradictory views of Angellica Bianca in the world of the play.

12 WILLIAM CONGREVE: *The Way of the World*

- EITHER** (a) In the play, Mirabell speaks of "that idol, reputation."

Explore the importance of reputation and the need to keep up a respectable appearance in *The Way of the World*.

- OR** (b) *The Way of the World* is subtitled "a comedy". To what extent do you find any aspects of the play disturbing and not in keeping with the comic genre?

END OF QUESTIONS