

General Certificate of Education
June 2004
Advanced Level Examination



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

Tuesday 15 June 2004 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.

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 General Prologue to the Canterbury Tales*

- EITHER** (a) “Although Chaucer often attacks church figures, we cannot deny that he has a genuine respect for true Christian values.”

Write about Chaucer’s presentation of **two** or **three** characters from *The General Prologue* in the light of this comment.

- OR** (b) “Chaucer intends readers to admire at least some of the pilgrims.”

Beginning with an analysis of the description of the Doctour of Phisik (printed below) and considering at least **two** other portraits, say to what extent you agree with this statement.

With us ther was a Doctour of Phisik;
 In al this world ne was ther noon him lik,
 To speke of phisik and of surgerye,
 For he was grounded in astronomye.
 He kepte his pacient a ful greet deel 5
 In houres by his magik natureel.
 Wel koude he fortunen the ascendent
 Of his images for his pacient.
 He knew the cause of everich maladie,
 Were it of hoot, or coold, or moist, or drie, 10
 And where they engendred, and of what humour.
 He was a verray, parfit praktisour:
 The cause yknowe, and of his harm the roote,
 Anon he yaf the sike man his boote.
 Ful redy hadde he his apothecaries 15
 To sende him drogges and his letuaries,
 For ech of hem made oother for to winne –
 Hir frendshipe nas nat newe to biginne.
 Wel knew he the olde Esculapius,
 And Deiscorides, and eek Rufus, 20
 Olde Ypocras, Hali, and Galien,
 Serapion, Razis, and Avicen,
 Averrois, Damascien, and Constantin,
 Bernard, and Gatesden, and Gilbertin.
 Of his diete mesurable was he, 25
 For it was of no superfluitee,
 But of greet norissing and digestible.
 His studie was but litel on the Bible.
 In sangwin and in pers he clad was al,
 Lined with taffata and with sendal; 30
 And yet he was but esy of dispence;
 He kepte that he wan in pestilence.
 For gold in phisik is a cordial,
 Therefore he lovede gold in special.

2 WILLIAM SHAKESPEARE: *Selected Sonnets*

- EITHER** (a) “In the sonnets, Shakespeare is conscious of the approach of death and sees no way of defying time.”

Consider Shakespeare’s presentation of mortality in **two** or **three** sonnets from the selection.

- OR** (b) Some readers feel that Shakespeare’s sonnets are purely intellectual exercises; others that they convey intensely personal experience.

Beginning with an analysis of the sonnet printed below, consider how these views relate to your own.

XIX.

Devouring Time, blunt thou the lion’s paws,
 And make the earth devour her own sweet brood;
 Pluck the keen teeth from the fierce tiger’s jaws,
 And burn the long-liv’d phoenix in her blood;
 Make glad and sorry seasons, as thou fleets, 5
 And do whate’er thou wilt, swift-footed Time,
 To the wide world, and all her fading sweets;
 But I forbid thee one most heinous crime:
 O carve not with thy hours my love’s fair brow,
 Nor draw no lines there with thine antique pen; 10
 Him in thy course untainted do allow,
 For beauty’s pattern to succeeding men.
 Yet, do thy worst, old Time: despite thy wrong,
 My love shall in my verse ever live young.

3 GEORGE HERBERT: *Selected Poems*

- EITHER** (a) “In Herbert’s poetry the ideas are limited and repetitive; it is the form and structure which give his work variety and interest.”

To what extent do you agree with this comment from your reading of the selection?

- OR** (b) Some critics believe that, in writing about death, Herbert does not conquer his fear of it.

Bearing this in mind, explore Herbert’s treatment of death in his poetry. Begin with an analysis of the following poem.

Death

Death, thou wast once an uncouth hideous thing,
 Nothing but bones,
 The sad effect of sadder groans:
 Thy mouth was open, but thou couldst not sing.

For we consider’d thee as at some six 5
 Or ten years hence,
 After the loss of life and sense,
 Flesh being turn’d to dust, and bones to sticks.

We look’d on this side of thee, shooting short;
 Where we did find 10
 The shells of fledgèd souls left behind,
 Dry dust, which sheds no tears, but may extort.

But since our Saviour’s death did put some blood
 Into thy face,
 Thou art grown fair and full of grace, 15
 Much in request, much sought for as a good.

For we do now behold thee gay and glad,
 As at doomsday;
 When souls shall wear their new array,
 And all thy bones with beauty shall be clad. 20

Therefore we can go die as sleep, and trust
 Half that we have
 Unto an honest faithful grave;
 Making our pillows either down, or dust.

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

- EITHER** (a) “In spite of the fact that the Mariner prays to God, the poem is more pagan than Christian.”

Consider Coleridge’s presentation of the story of the Ancient Mariner in the light of this comment.

- OR** (b) “When we have finished reading the poem, it is the images of the albatross and the water creatures that remain with us and not the moral message of the work.”

In response to this comment, write about Coleridge’s use of natural imagery in the poem. You should begin with a detailed analysis of the following extract.

Beyond the shadow of the ship,
I watched the water-snakes:
They moved in tracks of shining white,
And when they reared, the elfish light
Fell off in hoary flakes. 5

Within the shadow of the ship
I watched their rich attire:
Blue, glossy green, and velvet black,
They coiled and swam; and every track
Was a flash of golden fire. 10

O happy living things! no tongue
Their beauty might declare:
A spring of love gushed from my heart,
And I blessed them unaware:
Sure my kind saint took pity on me, 15
And I blessed them unaware.

The self same moment I could pray;
And from my neck so free
The Albatross fell off, and sank
Like lead into the sea. 20

5 ALFRED LORD TENNYSON: *Selected Poems*

- EITHER** (a) It has been suggested that Tennyson never presents love as a happy and fulfilling emotion.

Do you agree? You should refer closely to **two** or **three** poems in your answer.

- OR** (b) Many readers feel that the settings of Tennyson's poems are important reflections of events and/or of characters' feelings.

What do you think? Use the extract printed below as a starting point for your discussion.

The Lotos-eaters

'Courage!' he said, and pointed toward the land,
 'This mounting wave will roll us shoreward soon.'
 In the afternoon they came unto a land
 In which it seemed always afternoon.
 All round the coast the languid air did swoon, 5
 Breathing like one that hath a weary dream.
 Full-faced above the valley stood the moon;
 And like a downward smoke, the slender stream
 Along the cliff to fall and pause and fall did seem.

A land of streams! some, like a downward smoke, 10
 Slow-dropping veils of thinnest lawn, did go;
 And some thro' wavering lights and shadows broke,
 Rolling a slumbrous sheet of foam below.
 They saw the gleaming river seaward flow
 From the inner land: far off, three mountain-tops, 15
 Three silent pinnacles of aged snow,
 Stood sunset-flush'd: and, dew'd with showery drops,
 Up-clomb the shadowy pine above the woven copse.

The charmed sunset linger'd low adown
 In the red West: thro' mountain clefts the dale 20
 Was seen far inland, and the yellow down
 Border'd with palm, and many a winding vale
 And meadow, set with slender galingale;
 A land where all things always seem'd the same!
 And round about the keel with faces pale, 25
 Dark faces pale against that rosy flame,
 The mild-eyed melancholy Lotos-eaters came.

6 EMILY DICKINSON: *Selected Poems*

- EITHER** (a) Emily Dickinson said, “I find ecstasy in living . . . the mere sense of living is joy enough.”

To what extent do you agree that Emily Dickinson succeeds in presenting her joy in living to the reader?

You should refer closely to at least **two** or **three** poems from the selection in your answer.

- OR** (b) “For Emily Dickinson, God is a reality but remote and unintelligible.”

Consider the ways in which Emily Dickinson explores her relationship with God in the following poem and in **one** or **two** others from the selection.

Victory comes late –
 And is held low to freezing lips –
 Too rapt with frost
 To take it –
 How sweet it would have tasted – 5
 Just a Drop –
 Was God so economical?
 His Table’s spread too high for Us –
 Unless We dine on tiptoe –
 Crumbs fit such little mouths – 10
 Cherries – suit Robins –
 The Eagle’s Golden Breakfast strangles – Them –
 God keep His Oath to Sparrows –
 Who of little Love – know how to starve –

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.

EITHER (a) What is the significance of violence and cruelty in *Edward II*?

OR (b) Explore the significance of Edward's relationship with Gaveston within the context of the play as a whole.

8 WILLIAM SHAKESPEARE: *Measure for Measure*

EITHER (a) Lucio is described in the list of characters as “a fantastic”.

Do you think that Lucio's role in *Measure for Measure* is anything more than that of a Shakespearean clown?

OR (b) In Act V the Duke says,

"‘An Angelo for Claudio, death for death!’
Haste still pays haste, and leisure
 answers leisure,
Like doth quit like, and Measure
 still for Measure."

Do you think that *Measure for Measure* is an appropriate title for the play?

9 JOHN WEBSTER: *The White Devil*

EITHER (a) Do you think Webster presents the women in the play merely as victims of masculine authority?

OR (b) “A great dramatic moment.”
“An artificial, theatrical device.”

Bearing these **two** opposing views in mind, consider the significance of the scene of Vittoria's arraignment in Act III, within the context of the play as a whole.

10 THOMAS MIDDLETON: *Women Beware Women*

EITHER (a) Consider Middleton's exploration of family relationships within the society presented in the play.

OR (b) Although *Women Beware Women* is subtitled “a tragedy”, there are still many comic elements within the play.

What functions do these comic elements have in the play as a whole?

11 APHRA BEHN: *The Rover*

EITHER (a) Disguise and mistaken identity are classic comic devices. Consider the use Aphra Behn makes of these devices in *The Rover*.

OR (b) At the end of the play Willmore speaks of venturing into “the storms o’th’ marriage bed.”

From your reading of *The Rover*, do you think that marriage offers a satisfactory resolution to the tensions of the play?

12 WILLIAM CONGREVE: *The Way of the World*

EITHER (a) “In *The Way of the World*, relationships between men and women are seen as a battle for power in which friendship has no part to play.”

How far would you agree with this view?

OR (b) To what extent do you think that Congreve presents a society dominated by financial values in *The Way of the World*?

END OF QUESTIONS

THERE ARE NO QUESTIONS PRINTED ON THIS PAGE