

General Certificate of Education  
June 2008  
Advanced Level Examination



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

Friday 6 June 2008 1.30 pm to 3.30 pm

**For this paper you must have:**

- a 16-page answer book.

Time allowed: 2 hours

**Instructions**

- Use black ink or black 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.

---

**SECTION A: POETRY BEFORE 1900**

Answer **one** question from this section.

There are 30 marks for each question.

---

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) Some readers feel that there is a difference between the language of the Tale and that of the Prologue, making the Tale inappropriate for the Wife's character.

What do you think?

- OR** (b) Beginning with a close analysis of the extract below, consider the view that, ultimately, men are presented as triumphing over women in *The Wife of Bath's Prologue and Tale*.

This knight aviseth him and sore siketh,  
 But atte laste he seyde in this manere:  
 "My lady and my love, and wyf so deere,  
 I put me in youre wise governance;  
 Cheseth youreself which may be moost plesance, 5  
 And moost honour to yow and me also.  
 I do no fors the wheither of the two;  
 For as yow liketh, it suffiseth me."  
 "Thanne have I gete of yow maistrie," quod she,  
 "Sin I may chese and governe as me lest?" 10  
 "Ye, certes, wyf," quod he, "I holde it best."  
 "Kis me," quod she, "we be no lenger wrothe;  
 For, by my trouthe, I wol be to yow bothe,  
 This is to seyn, ye, bothe fair and good.  
 I prey to God that I moote sterven wood, 15  
 But I to yow be also good and trewe  
 As evere was wyf, sin that the world was newe.  
 And but I be to-morn as fair to seene  
 As any lady, emperice, or queene,  
 That is bitwixe the est and eke the west, 20  
 Dooth with my lyf and deth right as yow lest.  
 Cast up the curtin, looke how that it is."  
 And whan the knight saugh verrailly al this,  
 That she so fair was, and so yong therto,  
 For joye he hente hire in his armes two, 25  
 His herte bathed in a bath of blisse.  
 A thousand time a-rewe he gan hire kisse,  
 And she obeyed him in every thing  
 That mighte doon him plesance or liking.  
 And thus they live unto hir lives ende 30  
 In parfit joye; and Jhesu Crist us sende  
 Housbondes meeke, yonge, and fressh abedde,  
 And grace t'overbide hem that we wedde;  
 And eek I praye Jhesu shorte hir lives  
 That wol nat be governed by hir wives; 35  
 And olde and angry nigardes of dispence,  
 God sende hem soone verray pestilence!

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

**EITHER** (a) It has been suggested that Pope's subject matter in *The Rape of the Lock* is unsuited to its epic style.

What do you think?

**OR** (b) Beginning with a close analysis of the extract below, consider the view that, in spite of Belinda's frivolity and superficiality, women are presented as the more powerful sex.

Then flash'd the living lightning from her eyes,  
And screams of horror rend th'affrighted skies.  
Not louder shrieks to pitying heav'n are cast,  
When husbands or when lapdogs breathe their last;  
Or when rich *China* vessels fall'n from high, 5  
In glitt'ring dust, and painted fragments lie!

Let wreaths of triumph now my temples twine,  
(The Victor cry'd) the glorious Prize is mine!  
While fish in streams, or birds delight in air,  
Or in a Coach and six the *British* Fair, 10  
As long as *Atalantis* shall be read,  
Or the small pillow grace a Lady's bed,  
While visits shall be paid on solemn days,  
When num'rous wax-lights in bright order blaze,  
While nymphs take treats, or assignations give, 15  
So long my honour, name, and praise shall live!

What Time wou'd spare, from Steel receives its date,  
And monuments, like men, submit to fate!  
Steel could the labour of the Gods destroy,  
And strike to dust th'imperial tow'rs of *Troy*; 20  
Steel could the works of mortal pride confound,  
And hew triumphal arches to the ground.  
What wonder then, fair nymph! thy hairs shou'd feel  
The conqu'ring force of unresisted steel?

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

- EITHER** (a) Say how far you agree with the view that the poem gains considerably by Coleridge allowing the Mariner to tell his own story.
- OR** (b) Beginning with a close analysis of the extract below, say how far you agree with the view that the Christian imagery is central to the meanings of the poem.

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,  
And I blessed them unaware.

5

The self same moment I could pray;  
And from my neck so free  
The Albatross fell off, and sank  
Like lead into the sea. 10

## PART THE FIFTH

O sleep! it is a gentle thing,  
Beloved from pole to pole!  
To Mary Queen the praise be given!  
She sent the gentle sleep from Heaven,  
That slid into my soul.

The silly buckets on the deck,  
That had so long remained,  
I dreamt that they were filled with dew;  
And when I awoke, it rained.

My lips were wet, my throat was cold,                    20  
My garments all were dank;  
Sure I had drunken in my dreams,  
And still my body drank.

I moved, and could not feel my limbs:  
I was so light – almost  
I thought that I had died in sleep,  
And was a blessed ghost.

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

**EITHER** (a) “In Tennyson’s poetry, all women are temptresses, plotting the downfall of men.”

Consider Tennyson’s presentation of women in the light of this comment.

**OR** (b) Beginning with an analysis of the extract below, consider the view that Tennyson’s poetry is more powerful when he writes about dramatic moments of action than when he writes about emotions.

Then quickly rose Sir Bedivere, and ran,  
 And, leaping down the ridges lightly, plunged  
 Among the bulrush-beds, and clutch’d the sword,  
 And strongly wheel’d and threw it. The great brand  
 Made lightnings in the splendour of the moon, 5  
 And flashing round and round, and whirl’d in an arch,  
 Shot like a streamer of the northern morn,  
 Seen where the moving isles of winter shock  
 By night, with noises of the northern sea.  
 So flash’d and fell the brand Excalibur: 10  
 But ere he dipt the surface, rose an arm  
 Clothed in white samite, mystic, wonderful,  
 And caught him by the hilt, and brandish’d him  
 Three times, and drew him under in the mere.  
 And lightly went the other to the King. 15  
 Then spoke King Arthur, drawing thicker breath:  
 ‘Now see I by thine eyes that this is done.  
 Speak out: what is it thou hast heard, or seen?’  
 And answer made the bold Sir Bedivere:  
 ‘Sir King, I closed mine eyelids, lest the gems 20  
 Should blind my purpose, for I never saw,  
 Nor shall see, here or elsewhere, till I die,  
 Not tho’ I live three lives of mortal men,  
 So great a miracle as yonder hilt.  
 Then with both hands I flung him, wheeling him; 25  
 But when I look’d again, behold an arm,  
 Clothed in white samite, mystic, wonderful,  
 That caught him by the hilt, and brandish’d him  
 Three times, and drew him under in the mere.’



## 6 GERARD MANLEY HOPKINS: *Selected Poems*

- EITHER** (a) To what extent do you agree with the view that Hopkins' poetry presents him as having a closer relationship with nature than with God?
- OR** (b) "Hopkins' poetry is most effective when he uses poetic form to analyse himself rather than the world around him."

Beginning with a close analysis of the poem below, say what you think.

I wake and feel the fell of dark, not day.  
 What hours, O what black hours we have spent  
 This night! what sights you, heart, saw, ways you went!  
 And more must, in yet longer light's delay.

With witness I speak this. But where I say 5  
 Hours I mean years, mean life. And my lament  
 Is cries countless, cries like dead letters sent  
 To dearest him that lives alas! away.

I am gall, I am heartburn. God's most deep decree 10  
 Bitter would have me taste: my taste was me;  
 Bones built in me, flesh filled, blood brimmed the curse.

Selfyeast of spirit a dull dough sours. I see  
 The lost are like this, and their scourge to be  
 As I am mine, their sweating selves; but worse.



---

**SECTION B: DRAMA BEFORE 1770**

Answer **one** question from this section.

There are 30 marks for each question.

---

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.

**Turn over for the next question**

## 7 WILLIAM SHAKESPEARE: *Measure for Measure*

**EITHER** (a) “In spite of the fact that men govern Vienna, it is the women who have the real power.”

To what extent do you agree with this view of *Measure for Measure*?

**OR** (b) *Measure for Measure* has been variously described as a ‘tragi-comedy’, ‘a romance’ and ‘a problem play’.

Do you find any of these terms useful in your understanding of the play?

## 8 WILLIAM SHAKESPEARE: *The Winter’s Tale*

**EITHER** (a) How important do you think the relationship between Perdita and Florizel is to the play as a whole?

**OR** (b) Consider Shakespeare’s exploration of friendship in *The Winter’s Tale*.

## 9 BEN JONSON: *Volpone*

**EITHER** (a) How far would you agree that, in *Volpone*, Jonson presents self-deception as a more serious fault than the deception of others?

**OR** (b) To what extent do you think *Volpone* is essentially about theatre and the art of acting?

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

**EITHER** (a) Consider the importance of disguise in *The Changeling*.

**OR** (b) “Although evil is condemned, its attractions are never ignored.”

How helpful do you find this comment to your understanding of *The Changeling*?

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

**EITHER** (a) Do you agree that in *The Rover*, the aim of the women is to marry but the aim of the men is to avoid marriage?

**OR** (b) “In the world of the play, the possession of money is essential to human happiness.”

To what extent do you agree with this view?

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

**EITHER** (a) “Whilst Kate Hardcastle is an attractive heroine, Marlow is an unattractive hero.”

How far do you agree with this view?

**OR** (b) “In *She Stoops to Conquer*, Goldsmith presents English country life as traditional, old-fashioned and very dull.”

Do you agree?

**END OF QUESTIONS**

**There are no questions printed on this page**