

General Certificate of Education  
June 2005  
Advanced Level Examination



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

Wednesday 15 June 2005 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**

- The texts prescribed for this paper **may not** be taken into the examination room.
- 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 PRE-1900**

Answer **one** question from this Section.

Each question carries **30** marks.

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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) “It is clear to the reader that Chaucer hates the sin but loves the sinner.”

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

**OR** (b) Some readers feel that Chaucer’s characters are stereotypes.

Beginning with a close analysis of the extract below, say to what extent you agree with this comment.

A Clerk ther was of Oxenford also,  
 That unto logik hadde longe ygo.  
 As leene was his hors as is a rake,  
 And he nas nat right fat, I undertake,  
 But looked holwe, and therto sobrelly. 5  
 Ful thredbare was his overeste courtepy;  
 For he hadde geten him yet no benefice,  
 Ne was so worldly for to have office.  
 For him was levere have at his beddes heed  
 Twenty bookes, clad in blak or reed, 10  
 Of Aristotle and his philosophie,  
 Than robes riche, or fithele, or gay sautrie.  
 But al be that he was a philosophre,  
 Yet hadde he but litel gold in cofre;  
 But al that he mighte of his freendes hente, 15  
 On bookes and on lerninge he it spente,  
 And bisily gan for the soules preye  
 Of hem that yaf him wherwith to scoleye.  
 Of studie took he moost cure and moost heede.  
 Noght o word spak he moore than was neede, 20  
 And that was seyde in forme and reverence,  
 And short and quik and ful of hy sentence;  
 Sowninge in moral vertu was his speche,  
 And gladly wolde he lerne and gladly teche.

**TURN OVER FOR THE NEXT QUESTION**

**Turn over ►**

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2 **WILLIAM SHAKESPEARE:** *Sonnets*

**EITHER** (a) “It is the intensity of relationships which is at the heart of the *Sonnets*.”

Do you agree? You should refer to the language and form of **at least two** sonnets in your answer.

**OR** (b) Some readers think that the arguments in the *Sonnets* are so persuasive because of Shakespeare’s use of the sonnet form.

Do you agree with this view?

Use the sonnet printed below as a starting point for your discussion and then go on to consider **at least one** other sonnet.

CXXIX (129)

The expense of spirit in a waste of shame  
 Is lust in action; and till action, lust  
 Is perjur’d, murderous, bloody, full of blame,  
 Savage, extreme, rude, cruel, not to trust;  
 Enjoy’d no sooner, but despised straight; 5  
 Past reason hunted; and no sooner had,  
 Past reason hated, as a swallow’d bait,  
 On purpose laid to make the taker mad:  
 Mad in pursuit, and in possession so;  
 Had, having, and in quest to have, extreme; 10  
 A bliss in proof,—and prov’d, a very woe;  
 Before, a joy propos’d; behind, a dream:  
     All this the world well knows; yet none knows well  
     To shun the heaven that leads men to this hell.

3 **ALEXANDER POPE:** *The Rape of the Lock*

**EITHER** (a) To what extent do you think Pope presents the trivial as important?

**OR** (b) Some readers feel that Pope severely criticises Belinda's fashionable world; others feel that he secretly admires it.

Starting with an analysis of the extract below, say which is closer to your own view.

And now, unveil'd, the Toilet stands display'd,  
 Each silver Vase in mystic order laid.  
 First, rob'd in white, the nymph intent adores,  
 With head uncover'd, the Cosmetic pow'rs.  
 A heav'nly Image in the glass appears, 5  
 To that she bends, to that her eyes she rears;  
 Th'inferior Priestess, at her altar's side,  
 Trembling, begins the sacred rites of Pride.  
 Unnumber'd treasures ope at once, and here  
 The various off'rings of the world appear; 10  
 From each she nicely culls with curious toil,  
 And decks the Goddess with the glitt'ring spoil.  
 This casket *India's* glowing gems unlocks,  
 And all *Arabia* breathes from yonder box.  
 The Tortoise here and Elephant unite, 15  
 Transform'd to combs, the speckled, and the white.  
 Here files of pins extend their shining rows,  
 Puffs, Powders, Patches, Bibles, Billet-doux.  
 Now awful Beauty puts on all its arms;  
 The fair each moment rises in her charms, 20  
 Repairs her smiles, awakens ev'ry grace,  
 And calls forth all the wonders of her face;  
 Sees by degrees a purer blush arise,  
 And keener lightnings quicken in her eyes.  
 The busy *Sylphs* surround their darling care, 25  
 These set the head, and those divide the hair,  
 Some fold the sleeve, while others plait the gown;  
 And *Betty's* prais'd for labours not her own.

**TURN OVER FOR THE NEXT QUESTION**

**Turn over ►**

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

**EITHER** (a) It has been said that *The Rime of the Ancient Mariner* is just a “ragbag” of incidents and themes.

To what extent do you agree that the poem lacks coherence?

**OR** (b) Coleridge described his poem as a “work of pure imagination”.

Beginning with a close analysis of the passage below, say how far you agree with the poet’s own assessment of his work.

Alas! (thought I, and my heart beat loud)  
How fast she nears and nears!  
Are those *her* sails that glance in the Sun,  
Like restless gossameres?

Are those *her* ribs through which the Sun 5  
Did peer, as through a grate?  
And is that Woman all her crew?  
Is that a DEATH? and are there two?  
Is DEATH that woman’s mate?

*Her* lips were red, *her* looks were free, 10  
*Her* locks were yellow as gold:  
*Her* skin was as white as leprosy,  
The Night-mare LIFE-IN-DEATH was she,  
Who thicks man’s blood with cold.

The naked hulk alongside came, 15  
And the twain were casting dice;  
‘The game is done! I’ve won! I’ve won!’  
Quoth she, and whistles thrice.

The Sun’s rim dips; the stars rush out:  
At one stride comes the dark; 20  
With far-heard whisper, o’er the sea,  
Off shot the spectre-bark.

We listened and looked sideways up!  
Fear at my heart, as at a cup,  
My life-blood seemed to sip! 25  
The stars were dim, and thick the night,  
The steersman’s face by his lamp gleamed white;  
From the sails the dew did drip—  
Till clomb above the eastern bar  
The hornéd Moon, with one bright star 30  
Within the nether tip.

One after one, by the star-dogged Moon,  
Too quick for groan or sigh,  
Each turned his face with a ghastly pang,  
And cursed me with his eye. 35

Four times fifty living men,  
(And I heard nor sigh nor groan)  
With heavy thump, a lifeless lump,  
They dropped down one by one.

The souls did from their bodies fly,— 40  
They fled to bliss or woe!  
And every soul, it passed me by,  
Like the whizz of my cross-bow!

**TURN OVER FOR THE NEXT QUESTION**

**Turn over ►**

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**5 ALFRED LORD TENNYSON:** *Selected Poems*

**EITHER** (a) “Tennyson’s poems are an intense expression of unfulfilled desire and longing.”

Consider Tennyson’s presentation of desire and longing in **at least two** poems from the selection in the light of this comment.

**OR** (b) Beginning with a close analysis of the poem printed below, and going on to refer to **at least one** other poem, consider the view that Tennyson’s use of symbolism is the most interesting aspect of his poetry.

Crossing The Bar

Sunset and evening star,  
 And one clear call for me!  
 And may there be no moaning of the bar,  
 When I put out to sea,

But such a tide as moving seems asleep, 5  
 Too full for sound and foam,  
 When that which drew from out the boundless deep  
 Turns again home.

Twilight and evening bell, 10  
 And after that the dark!  
 And may there be no sadness of farewell,  
 When I embark;

For tho’ from out our bourne of Time and Place  
 The flood may bear me far,  
 I hope to see my Pilot face to face 15  
 When I have crost the bar.

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**6 EMILY DICKINSON: *Selected Poems***

- EITHER** (a) Some readers feel that Emily Dickinson’s refusal to follow conventional uses of language makes her work obscure and unintelligible.

What do you think? You should refer closely to **at least two** poems from the selection in your answer.

- OR** (b) Beginning with an analysis of the poem printed below, and going on to refer to **at least one** other poem, consider the view that Emily Dickinson’s work is most effective when presenting profound emotional experience.

The last Night that She lived  
It was a Common Night  
Except the Dying – this to Us  
Made Nature different

We noticed smallest things – 5  
Things overlooked before  
By this great light upon our Minds  
Italicized – as ’twere.

As We went out and in 10  
Between Her final Room  
And Rooms where Those to be alive  
Tomorrow were, a Blame

That Others could exist  
While She must finish quite  
A Jealousy for Her arose 15  
So nearly infinite –

We waited while She passed –  
It was a narrow time –  
Too jostled were Our Souls to speak  
At length the notice came. 20

She mentioned, and forgot –  
Then lightly as a Reed  
Bent to the Water, struggled scarce –  
Consented, and was dead –

And We – We placed the Hair – 25  
And drew the Head erect –  
And then an awful leisure was  
Belief to regulate –

**SECTION B: DRAMA PRE-1770**

Answer **one** question from this Section.

Each question carries **30** marks.

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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 sins are sins against government rather than sins against God.”

Write about Edward’s faults in the light of this comment.

**OR** (b) Consider the significance of the role played by Edmund, Earl of Kent, within the play as a whole.

**8 WILLIAM SHAKESPEARE: *Measure for Measure***

**EITHER** (a) Do you think that *Measure for Measure* is a comedy?

**OR** (b) Consider whether Isabella is presented as a model of Christian virtue.

**9 JOHN WEBSTER: *The White Devil***

**EITHER** (a) Discuss Webster’s presentation of family relationships in the play.

**OR** (b) “In spite of the fact that many of the characters die at the end of the play, we find it difficult to see this as tragic because we are not sorry for their deaths.”

To what extent do you find the ending of the play tragic?

**10 APHRA BEHN: *The Rover***

**EITHER** (a) “Violent, desperate and dangerous.”

Do you think this is an accurate summary of the society Aphra Behn presents in the play?

**OR** (b) “In spite of the fact that audiences recognise that Willmore is a typical Restoration rake, they still find him a very attractive character.”

Discuss Aphra Behn’s presentation of Willmore’s character in the light of this comment.

**Turn over ►**

**11 WILLIAM CONGREVE:** *The Way of the World*

**EITHER** (a) In discussion with Mirabell, Mrs Fainall talks about “female frailty”.

Do you agree that Congreve presents women as weak and frail in the play?

**OR** (b) To what extent do you think that, in the world of the play, moral perfection is seen to be an unattainable ideal?

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

**EITHER** (a) To what extent do you see Mrs Hardcastle as a comic villain?

**OR** (b) Do you agree that the audience of *She Stoops to Conquer* may find the characters credible, but the events incredible?

**END OF QUESTIONS**

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