

General Certificate of Education
June 2005
Advanced Subsidiary Examination



ENGLISH LITERATURE (SPECIFICATION B) LTB2
Unit 2 Genre Study: Poetry and Drama

Friday 27 May 2005 Morning Session

In addition to this paper you will require:
a 12-page answer book.

Time allowed: 1 hour 45 minutes

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 LTB2.
- Answer **one** question from **Section A** on Poetry and **one** question from **Section B** on Drama.

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 70.
- Mark allocations are shown in brackets.

SECTION A: POETRY

Answer **one** question from this Section.

Each question carries **30** marks.

In this Section you will be tested on your ability to:

- respond with knowledge and understanding to literary texts of different types and periods;
- show detailed understanding of the ways in which writers' choices of form, structure and language shape meaning.

1 GEOFFREY CHAUCER: *The Miller's Tale*

Read the following extract from *The Miller's Tale*. Then answer all the questions.

Fair was this yonge wyf, and therwithal As any wezele hir body gent and smal. A ceint she werede, barred al of silk, A barmcloth eek as whit as morne milk Upon hir lendes, ful of many a goore.	5
Whit was hir smok, and broiden al bifoore And eek bihinde, on hir coler aboute, Of col-blak silk, withinne and eek withoute. The tapes of hir white voluper Were of the same suite of hir coler;	10
Hir filet brood of silk, and set ful hye. And sikerly she hadde a likerous ye; Ful smale y pulled were hire browes two, And tho were bent and blake as any sloo. She was ful moore blisful on to see	15
Than is the newe pere-jonette tree, And softer than the wolle is of a wether. And by hir girdel heeng a purs of lether, Tasseled with silk, and perled with latoun. In al this world, to seken up and down,	20
There nis no man so wys that koude thenche So gay a popelote or swich a wenche. Ful brighter was the shining of hir hewe Than in the Tour the noble yforged newe. But of hir song, it was as loude and yerne	25
As any swalwe sittinge on a berne. Therto she koude skippe and make game, As any kide or calf folwinge his dame.	

Hir mouth was sweete as bragot or the meeth,
Or hoord of apples leyd in hey or heeth. 30
Winsinge she was, as is a joly colt,
Long as a mast, and upright as a bolt.
A brooch she baar upon hir lowe coler,
As brood as is the boos of a bokeler.
Hir shoes were laced on hir legges hye, 35
She was a primerole, a piggesnie,
For any lord to leggen in his bedde,
Or yet for any good yeman to wedde.

- (a) What do you learn of Alison's appearance and accomplishments in this passage?
- (b) How do the form and language of the passage suggest aspects of Alison's character?
- (c) How is Alison's character important to the way in which the *Tale* develops?

(30 marks)

TURN OVER FOR THE NEXT QUESTION

Turn over ►

2 JOHN DONNE: *Prescribed Poems*

Read the following poem. Then answer all the questions.

Song

Go, and catch a falling star, Get with child a mandrake root, Tell me, where all past years are, Or who cleft the Devil's foot, Teach me to hear mermaids singing, Or to keep off envy's stinging, And find What wind Serves to advance an honest mind.	5
 If thou be'est born to strange sights, Things invisible to see, Ride ten thousand days and nights, Till age snow white hairs on thee, Thou, when thou return'st, wilt tell me All strange wonders that befell thee, And swear No where Lives a woman true, and fair.	10 15
 If thou find'st one, let me know, Such a pilgrimage were sweet, Yet do not, I would not go, Though at next door we might meet, Though she were true, when you met her, And last, till you write your letter, Yet she Will be False, ere I come, to two, or three.	20 25

- (a) What views about women are expressed in this poem?
- (b) How do the language and verse form of the poem contribute to its meanings?
- (c) Write about how a more positive attitude to women is expressed in **one** or **two** other of Donne's poems you have read.

(30 marks)

3 JOHN MILTON: *Paradise Lost Book I*

Read the following extract. Then answer all the questions.

OF Man's first disobedience and the fruit Of that forbidden tree whose mortal taste Brought death into the world and all our woe, With loss of Eden, till one greater Man Restore us and regain the blissful seat,	5
Sing, Heavenly Muse, that on the secret top Of Oreb or of Sinai didst inspire That shepherd who first taught the chosen seed In the beginning how the heavens and earth Rose out of Chaos; or, if Sion hill	10
Delight thee more, and Siloa's brook that flowed Fast by the oracle of God, I thence Invoke thy aid to my adventurous song, That with no middle flight intends to soar Above the Aonian mount, while it pursues	15
Things unattempted yet in prose or rhyme. And chiefly Thou, O Spirit, that dost prefer Before all temples the upright heart and pure, Instruct me, for Thou know'st; Thou from the first Wast present, and, with mighty wings outspread,	20
Dovelike sat'st brooding on the vast Abyss And mad'st it pregnant: what in me is dark Illumine, what is low raise and support, That, to the height of this great argument, I may assert Eternal Providence,	25
And justify the ways of God to men.	

- (a) What help is the poet seeking in these opening lines of *Paradise Lost*?
- (b) How do the language and structure of this passage create a sense of 'this great argument'?
- (c) Write about how Milton's style in *Book I* may be said to reflect the grandeur of his subject matter.
(30 marks)

TURN OVER FOR THE NEXT QUESTION

Turn over ►

5 ELIZABETH BARRETT BROWNING: *Sonnets from the Portuguese*

Read the following sonnet. Then answer all the questions.

XXIX

I think of thee! – my thoughts do twine and bud
About thee, as wild vines, about a tree,
Put out broad leaves, and soon there's nought to see
Except the straggling green which hides the wood.
Yet, O my palm-tree, be it understood 5
I will not have my thoughts instead of thee
Who art dearer, better! Rather, instantly
Renew thy presence. As a strong tree should,
Rustle thy boughs and set thy trunk all bare,
And let these bands of greenery which insphere thee, 10
Drop heavily down, . . . burst, shattered, everywhere!
Because, in this deep joy to see and hear thee
And breathe within thy shadow a new air,
I do not think of thee – I am too near thee.

- (a) What does the speaker request from her lover?
- (b) How are the structure and imagery of the sonnet used to develop its argument?
- (c) Write about how the poet expresses a sense of 'deep joy' for her lover in **one** or **two** other sonnets you have read.

(30 marks)

TURN OVER FOR THE NEXT QUESTION

Turn over ►

6 EMILY BRONTË: *Prescribed Poems*

Read the following poem. Then answer all the questions.

122

Shall Earth no more inspire thee,
Thou lonely dreamer now?
Since passion may not fire thee
Shall Nature cease to bow?

Thy mind is ever moving 5
In regions dark to thee;
Recall its useless roving –
Come back and dwell with me –

I know my mountain breezes 10
Enchant and soothe thee still –
I know my sunshine pleases
Despite thy wayward will –

When day with evening blending 15
Sinks from the summer sky,
I've seen thy spirit bending
In fond idolatry –

I've watched thee every hour –
I know my mighty sway –
I know my magic power 20
To drive thy griefs away –

Few hearts to mortals given
On earth so wildly pine
Yet none would ask a Heaven
More like this Earth than thine –

Then let my winds caress thee – 25
Thy comrade let me be –
Since nought beside can bless thee
Return and dwell with me –

- (a) What consolations does Nature offer to the 'lonely dreamer'?
- (b) How do the poem's form and language suggest something of Nature's 'magic power'?
- (c) Write about how Brontë presents the relationship between Nature and humanity in **one** or **two** other of her poems you have read.

(30 marks)

SECTION B: DRAMA

Answer **one** question from this Section.

Each question carries **40** 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;
- respond with knowledge and understanding to literary texts of different types and periods;
- show understanding of the contexts in which literary texts are written and understood.

7 ARTHUR MILLER: *Death of a Salesman*

EITHER (a) How does Miller use the relationship between Willy and his sons to examine post-war American life? (40 marks)

OR (b) 'LINDA: He's not to be allowed to fall into his grave like an old dog. Attention, attention must be finally paid to such a person.'

Explore the extent to which Miller's presentation of Willy Loman allows the audience to share Linda's view of him. (40 marks)

8 TENNESSEE WILLIAMS: *A Streetcar Named Desire*

EITHER (a) Blanche DuBois is often referred to as 'a tragic figure'. How far does Williams' presentation of this character allow her to be seen in this way? (40 marks)

OR (b) 'BLANCHE (of Allan Grey): There was something different about the boy, a nervousness, a softness and tenderness which wasn't like a man's, although he wasn't the least bit effeminate-looking . . .' (Scene Six).

How significant is the figure of Allan Grey in the context of Williams' presentation of relationships between men and women in *A Streetcar Named Desire*? (40 marks)

Turn over ►

9 SAMUEL BECKETT: *Waiting for Godot*

EITHER (a) *Waiting for Godot* is subtitled ‘A tragicomedy in two Acts’.

How does Beckett combine elements of tragedy and comedy in the play? (40 marks)

OR (b) How does Beckett’s presentation of the characters of Estragon and Vladimir contribute to the way life is depicted in *Waiting for Godot*? You might consider, for example:

- their appearance and how they behave;
- what they say about their own lives;
- how they react to other characters.

(40 marks)

10 JOHN OSBORNE: *Look Back in Anger*

EITHER (a) How does Osborne explore class conflict in the England of the 1950s in *Look Back in Anger*? (40 marks)

OR (b) ‘JIMMY (of women): Slamming their doors, stamping their high heels, banging their irons and saucepans – the eternal flaming racket of the female.’ (Act 1)

How does Osborne present Jimmy’s relationships with women in *Look Back in Anger*? (40 marks)

11 CARYL CHURCHILL: *Top Girls*

EITHER (a) ‘MARLENE: We’ve all come a long way. To our courage and the way we changed our lives and our extraordinary achievements.’ (Act 1)

Explore the extent to which Churchill’s presentation of women in *Top Girls* allows the audience to see the play as a celebration of women’s ‘extraordinary achievements’.

(40 marks)

OR (b) How does Churchill present relationships between men and women through the play’s modern characters? (40 marks)

12 PETER SHAFFER: *Amadeus*

EITHER (a) How does Shaffer draw upon aspects of the play's historical background to enhance its dramatic interest? You might consider, for example:

- the period in which the play is set;
- its setting – Vienna;
- the background of Court life.

(40 marks)

OR (b) 'SALIERI: . . . he [Mozart] from the ordinary created legends – and I from legends created only the ordinary.' (Act II)

How does Shaffer use the contrast between Salieri and Mozart to examine the distance between what is ordinary and what is extraordinary? *(40 marks)*

END OF QUESTIONS

THERE ARE NO QUESTIONS PRINTED ON THIS PAGE

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