

General Certificate of Education
January 2006
Advanced Subsidiary Examination



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

LTB2

Tuesday 17 January 2006 9.00 am to 10.45 am

For this paper you must have:

- 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.
- Do all rough work in the answer book. Cross through any work you do not want marked.

Information

- The texts prescribed for this paper **may not** be taken into the examination room.
- You are reminded of the need for good English and clear presentation in your answers. All questions should be answered in continuous prose. Quality of Written Communication will be assessed in all answers.
- The maximum mark for this paper is 70.
- The marks for questions are shown in brackets.
- *Sonnets from the Portuguese*, *Emily Brontë's Prescribed Poems*, *A Streetcar Named Desire* and *Waiting for Godot* are examined for the last time in this paper. Questions 7, 8, 15 and 16 should therefore be attempted only by candidates who are re-sitting these texts.

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.

Whan that the firste cok hath crowe, anon
 Up rist this joly love Absolon,
 And him arraieth gay, at point-devis.
 But first he cheweth greyn and licoris,
 5 To smellen sweete, er he hadde kembd his heer.
 Under his tonge a trewe-love he beer,
 For therby wende he to ben gracious.
 He rometh to the carpenteres hous,
 And stille he stant under the shot-windowe—
 10 Unto his brest it raughte, it was so lowe—
 And softe he cougheth with a semy soun:
 'What do ye, hony-comb, sweete Alisoun,
 My faire brid, my sweete cinamome?
 Awaketh, lemman myn, and speketh to me!
 15 Wel litel thinken ye upon my wo,
 That for youre love I swete ther I go.
 No wonder is thogh that I swelte and swete;
 I moorne as dooth a lamb after the tete.
 Ywis, lemman, I have swich love-longinge,
 20 That lik a turtel trewe is my moorninge.
 I may nat ete na moore than a maide.'
 'Go fro the window, Jakke fool,' she saide;
 'As help me God, it wol nat be "com pa me".
 I love another—and elles I were to blame—
 25 Wel bet than thee, by Jhesu, Absolon.
 Go forth thy way, or I wol caste a ston,
 And lat me slepe, a twenty devel wey!'

‘Allas,’ quod Absolon, ‘and weylawey,
That trewe love was evere so ivel biset!
30 Thanne kisse me, sin it may be no bet,
For Jhesus love, and for the love of me.’
‘Wiltow thanne go thy wey therwith?’ quod
she.
‘Ye, certes, lemman,’ quod this Absolon.
35 ‘Thanne make thee redy,’ quod she, ‘I come
anon.’

- (a) What do you learn about Absolon’s character from his preparations?
- (b) Compare the ways that Absolon and Alison speak in this extract.
- (c) How does Chaucer use the contrast between Absolon and Nicholas in the Tale as a whole?
(30 marks)

Turn over for the next question

Turn over ►

2 JOHN DONNE: *Prescribed Poems*

Read the following poem. Then answer all the questions.

The Ecstasy

- Where, like a pillow on a bed,
 A pregnant bank swelled up, to rest
 The violet's reclining head,
 Sat we two, one another's best;
- 5 Our hands were firmly cemented
 With a fast balm, which thence did spring,
 Our eye-beams twisted, and did thread
 Our eyes, upon one double string;
- 10 So to' intergraft our hands, as yet
 Was all our means to make us one,
 And pictures in our eyes to get
 Was all our propagation.
- As 'twixt two equal armies, Fate
 Suspends uncertain victory,
- 15 Our souls, (which to advance their state,
 Were gone out), hung 'twixt her, and me.
- And whilst our souls negotiate there,
 We like sepulchral statues lay;
 All day, the same our postures were,
- 20 And we said nothing, all the day.
- If any, so by love refined,
 That he soul's language understood,
 And by good love were grown all mind,
 Within convenient distance stood,
- 25 He (though he knew not which soul spake
 Because both meant, both spake the same)
 Might thence a new concoction take,
 And part far purer than he came.
- This ecstasy doth unperplex
 30 (We said) and tell us what we love,
 We see by this, it was not sex,
 We see, we saw not what did move:
- But as all several souls contain
 Mixture of things, they know not what,
- 35 Love, these mixed souls doth mix again,
 And makes both one, each this and that.
- A single violet transplant,
 The strength, the colour, and the size,
 (All which before was poor, and scant,)
 40 Redoubles still, and multiplies.
- When love, with one another so
 Interinanimates two souls,
 That abler soul, which thence doth flow,
 Defects of loneliness controls.
- 45 We then, who are this new soul, know,
 Of what we are composed, and made,
 For, th' atomies of which we grow,
 Are souls, whom no change can invade.
- But O alas, so long, so far
 50 Our bodies why do we forbear?
 They are ours, though they are not we, we are
 The intelligences, they the sphere.
- We owe them thanks, because they thus,
 Did us, to us, at first convey,
 55 Yielded their forces, sense, to us,
 Nor are dross to us, but allay.
- On man heaven's influence works not so,
 But that it first imprints the air,
 So soul into the soul may flow,
 60 Though it to body first repair.
- As our blood labours to beget
 Spirits, as like souls as it can,
 Because such fingers need to knit
 That subtle knot, which makes us man:
- 65 So must pure lovers' souls descend
 T' affections, and to faculties,
 Which sense may reach and apprehend,
 Else a great prince in prison lies.
- To our bodies turn we then, that so
 70 Weak men on love revealed may look;
 Love's mysteries in souls do grow,
 But yet the body is his book.
- And if some lover, such as we,
 Have heard this dialogue of one,
 75 Let him still mark us, he shall see
 Small change, when we're to bodies gone.

- (a) 'But O alas, so long, so far
Our bodies why do we forbear?'

What arguments does the speaker use, from line 49 to the end of the poem, to stress the importance of the body?

- (b) Explore how Donne uses imagery in the poem to communicate meanings.
- (c) With reference to **one** or **two** other poems in the selection, write about how Donne presents love as a spiritual experience.

(30 marks)

Turn over for the next question

Turn over ►

3 JOHN MILTON: *Paradise Lost Book I*

Read the following extract. Then answer all the questions.

So spake the apostate Angel, though in pain,
 Vaunting aloud, but racked with deep despair;
 And him thus answered soon his bold compeer:
 ‘O Prince, O Chief of many thronèd Powers
 5 That led the embattled Seraphim to war
 Under thy conduct, and, in dreadful deeds
 Fearless, endangered Heaven’s perpetual King,
 And put to proof his high supremacy,
 Whether upheld by strength, or chance, or fate!
 10 Too well I see and rue the dire event
 That, with sad overthrow and foul defeat,
 Hath lost us Heaven, and all this mighty host
 In horrible destruction laid thus low,
 As far as Gods and Heavenly Essences
 15 Can perish: for the mind and spirit remains
 Invincible and vigour soon returns,
 Though all our glory extinct, and happy state
 Here swallowed up in endless misery.
 But what if he our Conqueror (whom I now
 20 Of force believe almighty, since no less
 Than such could have o’erpowered such force as ours)
 Have left us this our spirit and strength entire
 Strongly to suffer and support our pains,
 That we may so suffice his vengeful ire
 25 Or do him mightier service as his thralls
 By right of war, whate’er his business be,
 Here in the heart of Hell to work in fire,
 Or do his errands in the gloomy Deep?
 What can it then avail though yet we feel
 30 Strength undiminished, or eternal being
 To undergo eternal punishment?’

- (a) What is Beelzebub’s assessment of the fallen angels’ present position?
- (b) How do Beelzebub’s words suggest his attitude towards God and to the ‘achievements’ of the fallen angels?
- (c) How do the fallen angels talk about their fate elsewhere in *Book I*?

(30 marks)

4 WILLIAM BLAKE: *Songs of Innocence and of Experience*

Read the following poem. Then answer all the questions.

A Cradle Song

Sweet dreams, form a shade
O'er my lovely infant's head,
Sweet dreams of pleasant streams,
By happy, silent, moony beams.

5 Sweet sleep, with soft down
Weave thy brows an infant crown.
Sweet sleep, angel mild,
Hover o'er my happy child.

10 Sweet smiles in the night,
Hover over my delight.
Sweet smiles, mother's smiles,
All the livelong night beguiles.

15 Sweet moans, dovelike sighs,
Chase not slumber from thy eyes.
Sweet moans, sweeter smiles,
All the dovelike moans beguiles.

20 Sleep, sleep happy child.
All creation slept and smiled.
Sleep, sleep, happy sleep,
While o'er thee thy mother weep.

Sweet babe, in thy face,
Holy image I can trace.
Sweet babe, once like thee
Thy maker lay, and wept for me,

25 Wept for me, for thee, for all,
When he was an infant small.
Thou his image ever see,
Heavenly face that smiles on thee,

30 Smiles on thee, on me, on all,
Who became an infant small.
Infant smiles are his own smiles;
Heaven and earth to peace beguiles.

- (a) What connections are made between the poem's 'lovely infant' (line 2) and the 'Holy image' of line 22?
- (b) How do the language and structure of this poem contribute to its meanings?
- (c) Write about how Blake uses adult voices in **two** or **three** other poems from the selection.

(30 marks)

Turn over ►

5 JOHN KEATS: *Selected Poems*

Read the following extract from 'The Eve of St Agnes'. Then answer all the questions.

XXXIV

Her eyes were open, but she still beheld,
 Now wide awake, the vision of her sleep—
 There was a painful change, that night expelled
 The blisses of her dream so pure and deep.
 5 At which fair Madeline began to weep,
 And moan forth witless words with many a sigh,
 While still her gaze on Porphyro would keep;
 Who knelt, with joined hands and piteous eye,
 Fearing to move or speak, she looked so dreamingly.

XXXV

10 'Ah, Porphyro!' said she, 'but even now
 Thy voice was at sweet tremble in mine ear,
 Made tuneable with every sweetest vow,
 And those sad eyes were spiritual and clear:
 How changed thou art! How pallid, chill, and drear!
 15 Give me that voice again, my Porphyro,
 Those looks immortal, those complainings dear!
 Oh leave me not in this eternal woe,
 For if thou diest, my Love, I know not where to go.'

XXXVI

Beyond a mortal man impassioned far
 20 At these voluptuous accents, he arose,
 Ethereal, flushed, and like a throbbing star
 Seen mid the sapphire heaven's deep repose;
 Into her dream he melted, as the rose
 Blendeth its odour with the violet—
 25 Solution sweet. Meantime the frost-wind blows
 Like Love's alarum pattering the sharp sleet
 Against the window-panes; St Agnes' moon hath set.

XXXVII

'Tis dark: quick pattereth the flaw-blown sleet.
 'This is no dream, my bride, my Madeline!'
 30 'Tis dark: the icèd gusts still rave and beat.
 'No dream, alas! alas! and woe is mine!
 Porphyro will leave me here to fade and pine.—
 Cruel! what traitor could thee hither bring?
 I curse not, for my heart is lost in thine,
 35 Though thou forsakest a deceived thing—
 A dove forlorn and lost with sick unpruned wing.'

XXXVIII

‘My Madeline! sweet dreamer! lovely bride!
Say, may I be for aye thy vassal blessed?
Thy beauty’s shield, heart-shaped and vermeil dyed?
40 Ah, silver shrine, here will I take my rest
After so many hours of toil and quest,
A famished pilgrim—saved by miracle.
Though I have found, I will not rob thy nest
Saving of thy sweet self; if thou think’st well
45 To trust, fair Madeline, to no rude infidel.

XXXIX

Hark! ’tis an elfin-storm from faery land,
Of haggard seeming, but a boon indeed:
Arise—arise! the morning is at hand.
The bloated wassaillers will never heed—
50 Let us away, my love, with happy speed—
There are no ears to hear, or eyes to see,
Drowned all in Rhenish and the sleepy mead;
Awake! arise! my love, and fearless be,
For o’er the southern moors I have a home for thee.’

- (a) What fears does Madeline express and what is Porphyro’s reaction to them?
- (b) How does Keats use language to create contrast in the passage?
- (c) Write about how Keats uses contrast in **either** *Isabella* **or** *Lamia*.

(30 marks)

Turn over for the next question

Turn over ►

6 A.E. HOUSMAN: *A Shropshire Lad*

Read the following poem. Then answer all the questions.

XIII

When I was one-and-twenty
I heard a wise man say,
'Give crowns and pounds and guineas
But not your heart away;
5 Give pearls away and rubies
But keep your fancy free.'
But I was one-and-twenty,
No use to talk to me.

When I was one-and-twenty
10 I heard him say again,
'The heart out of the bosom
Was never given in vain;
'Tis paid with sighs a plenty
And sold for endless rue.'
15 And I am two-and-twenty,
And oh, 'tis true, 'tis true.

- (a) What lesson has the poem's speaker learned?
- (b) How do the poem's language and form contribute to its meanings?
- (c) Write about how attitudes to love are expressed in **one** or **two** other poems in the selection.
(30 marks)

7 ELIZABETH BARRETT BROWNING: *Sonnets from the Portuguese*

Read the following sonnet. Then answer all the questions.

XXXVIII

First time he kissed me, he but only kissed
The fingers of this hand wherewith I write;
And ever since, it grew more clean and white, . . .
Slow to world-greetings, quick with its 'Oh, list,'
5 When the angels speak. A ring of amethyst
I could not wear here, plainer to my sight,
Than that first kiss. The second passed in height
The first, and sought the forehead, and half missed,
Half falling on the hair. O beyond need!
10 That was the chrism of love, which love's own crown
With sanctifying sweetness, did precede.
The third upon my lips was folded down
In perfect, purple state; since when, indeed,
I have been proud and said, 'My love, my own.'

- (a) What is the speaker's response to each of the three different kinds of kiss?
- (b) How do the sonnet's language and structure contribute to its meanings?
- (c) Write about how Elizabeth Barrett Browning presents the idea of awakening or growing love in **one** or **two** other sonnets.

(30 marks)

Turn over for the next question

Turn over ►

8 EMILY BRONTË: Prescribed Poems

Read the following poem. Then answer all the questions.

3.

Tell me tell me smiling child
What the past is like to thee?
An Autumn evening soft and mild
With a wind that sighs mournfully

5 Tell me what is the present hour?
A green and flowery spray
Where a young bird sits gathering its power
To mount and fly away

10 And what is the future happy one?
A sea beneath a cloudless sun
A mighty glorious dazzling sea
Stretching into infinity

- (a) What do you understand by the answers the ‘smiling child’ gives to her questioner?
- (b) How do the poem’s language and structure contribute to its meanings?
- (c) Write about Brontë’s treatment of the past **or** the future in **one** or **two** other poems.

(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.

9 ARTHUR MILLER: *Death of a Salesman*

- EITHER** (a) WILLY [to Howard]: You can't eat the orange and throw the peel away – a man is not a piece of fruit!

To what extent is Willy Loman presented as the victim of a ruthless society?
(40 marks)

- OR** (b) How does Miller's suggested use of sound, music and lighting contribute to the audience's understanding of issues explored in *Death of a Salesman*?
(40 marks)

10 TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof*

- EITHER** (a) A critic has written that the family at the centre of the play 'is clothed with the atmosphere of the South as with a garment'.

How important is the setting of *Cat on a Hot Tin Roof* to the play's dramatic impact?

You might consider:

- the 'bed-sitting room' of the stage set;
- the wider geographical setting of the Mississippi Delta;
- the values of the society depicted in the play.

(40 marks)

- OR** (b) BIG DADDY [to Brick]: *I've* lived with mendacity! – Why can't *you* live with it? Hell, you *got* to live with it, there's nothing *else* to *live* with except mendacity, is there?

Explore the significance of lies in the context of the play as a whole.

(40 marks)

11 TOM STOPPARD: *Rosencrantz and Guildenstern Are Dead*

EITHER (a) **PLAYER:** We do on stage the things that are supposed to happen off.

Explore the significance of the theatre and acting in *Rosencrantz and Guildenstern Are Dead*.

(40 marks)

OR (b) Explore the significance of the play's settings.

(40 marks)

12 JOHN OSBORNE: *Look Back in Anger*

EITHER (a) **ALISON** [to her father]: You're hurt because everything is changed. Jimmy is hurt because everything is the same.

How does Osborne reflect social change through the characters of Jimmy Porter and Colonel Redfern?

(40 marks)

OR (b) Explore the significance of the play's title, considering in particular what might be suggested by 'anger'.

(40 marks)

13 CARYL CHURCHILL: *Top Girls*

EITHER (a) How is the past significant in *Top Girls*?

You should consider:

- the historical characters in Act 1;
- Marlene's and Joyce's past;
- anything else you consider relevant.

(40 marks)

OR (b) **MARLENE:** I hate the working class / which is what you're going

JOYCE: Yes you do.

MARLENE: to go on about now, it doesn't exist any more, it means lazy and stupid.

How is class conflict presented in *Top Girls*?

(40 marks)

14 PETER SHAFFER: *Amadeus*

- EITHER** (a) SALIERI: The place throughout is Vienna. The year – to begin with – seventeen eighty-one. The age still that of the Enlightenment: that clear time before the guillotine fell in France and cut all our lives in half.

Explore the importance of this setting in *Amadeus*.

(40 marks)

- OR** (b) SALIERI: You must understand me. Not forgive. I do not seek forgiveness.

Discuss Salieri's request to the audience in the context of the whole play.

(40 marks)

15 TENNESSEE WILLIAMS: *A Streetcar Named Desire*

- EITHER** (a) BLANCHE: Stanley Kowalski – survivor of the Stone Age! Bearing the raw meat home from the kill in the jungle!

To what extent is Blanche's view of Stanley justified by Williams's presentation of him in the play?

(40 marks)

- OR** (b) How is Williams's choice of setting important to the audience's understanding of *A Streetcar Named Desire*? You should consider both *where* and *when* the play is set.

(40 marks)

16 SAMUEL BECKETT: *Waiting for Godot*

- EITHER** (a) ESTRAGON: We always find something, eh Didi, to give us the impression we exist?

To what extent is Estragon's comment a reflection of human existence as presented in *Waiting for Godot*?

(40 marks)

- OR** (b) VLADIMIR: Christ! What's Christ got to do with it? You're not going to compare yourself to Christ!
ESTRAGON: All my life I've compared myself to him.

Discuss the treatment of religion in *Waiting for Godot*.

(40 marks)

END OF QUESTIONS

There are no questions printed on this page