

General Certificate of Education
January 2008
Advanced Subsidiary Examination



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

LTB2

Wednesday 16 January 2008 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 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 70.
- The marks for questions are shown in brackets.
- 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

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 meanings.

1 **GEOFFREY CHAUCER:** *The Miller's Tale*

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

This carpenter to blessen him bigan,
 And seide, 'Help us, Seinte Frideswide!
 A man woot litel what him shal bitide.
 This man is falle, with his astromie,
 In some woodnesse or in some agonie. 5
 I thoghte ay wel how that it sholde be!
 Men sholde nat knowe of Goddes privetee.
 Ye, blessed be alwey a lewed man
 That noght but oonly his bileve kan!
 So ferde another clerk with astromie; 10
 He walked in the feeldes, for to pry
 Upon the sterres, what ther sholde bifalle,
 Til he was in a marle-pit yfalle;
 He saugh nat that. But yet, by Seint Thomas,
 Me reweth soore of hende Nicholas. 15
 He shal be rated of his studyng,
 If that I may by Jhesus, hevene king!
 Get me a staf, that I may underspore,
 Whil that thou, Robin, hevest up the dore.
 He shal out of his studyng, as I gesse' — 20
 And to the chambre dore he gan him dresse.
 His knave was a strong carl for the nones,
 And by the haspe he haaf it of atones;
 Into the floor the dore fil anon.
 This Nicholas sat ay as stille as stoon, 25
 And evere caped upward into the eir.
 This carpenter wende he were in despeir,
 And hente him by the sholdres mightily,

And shook him harde, and cride spitously,
'What! Nicholay! what, how! what, looke adoun! 30
Awak, and thenk on Cristes passioun!
I crouche thee from elves and fro wightes.'
Therwith the night-spel seide he anon-rightes
On foure halves of the hous aboute,
And on the thressfold of the dore withoute: 35
'Jhesu Crist and Seinte Benedight,
Blesse this hous from every wikked wight,
For nightes verye, the white *pater-noster*!
Where wentestow, Seinte Petres soster?'

- (a) What does John think has caused Nicholas's present condition?
- (b) How does John's speech suggest aspects of his character?
- (c) How is John presented 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 Flea

Mark but this flea, and mark in this,
 How little that which thou deny'st me is;
 Me it sucked first, and now sucks thee,
 And in this flea, our two bloods mingled be;
 Confess it, this cannot be said 5
 A sin, or shame, or loss of maidenhead,
 Yet this enjoys before it woo,
 And pampered swells with one blood made of two,
 And this, alas, is more than we would do.

Oh stay, three lives in one flea spare, 10
 Where we almost, nay more than married are.
 This flea is you and I, and this
 Our marriage bed, and marriage temple is;
 Though parents grudge, and you, we're met,
 And cloistered in these living walls of jet. 15
 Though use make you apt to kill me,
 Let not to this, self murder added be,
 And sacrilege, three sins in killing three.

Cruel and sudden, hast thou since 20
 Purpled thy nail, in blood of innocence?
 In what could this flea guilty be,
 Except in that drop which it sucked from thee?
 Yet thou triumph'st, and say'st that thou
 Find'st not thyself, nor me the weaker now;
 'Tis true, then learn how false, fears be; 25
 Just so much honour, when thou yield'st to me,
 Will waste, as this flea's death took life from thee.

- (a) What do you learn about the speaker's situation in the poem?
- (b) How are the structure and language of the poem used to develop the speaker's argument?
- (c) With reference to **one** or **two** of Donne's other poems, write about how he presents a relationship between two people.

(30 marks)

3 JOHN MILTON: *Paradise Lost Book 1*

Read the following extract. Then answer all the questions.

Their summons called

From every band and squared regiment
 By place or choice the worthiest; they anon
 With hundreds and with thousands trooping came
 Attended: all access was thronged; the gates 5
 And porches wide, but chief the spacious hall
 (Though like a covered field, where champions bold
 Wont ride in armed, and at the Soldan's chair
 Defied the best of Paynim chivalry
 To mortal combat, or career with lance) 10
 Thick swarmed, both on the ground and in the air,
 Brushed with the hiss of rustling wings. As bees
 In springtime, when the Sun with Taurus rides,
 Pour forth their populous youth about the hive
 In clusters; they among fresh dews and flowers 15
 Fly to and fro, or on the smoothed plank,
 The suburb of their straw-built citadel,
 New rubbed with balm, expatiate, and confer
 Their state-affairs: so thick the aery crowd
 Swarmed and were straitened; till, the signal given, 20
 Behold a wonder! they but now who seemed
 In bigness to surpass Earth's giant sons,
 Now less than smallest dwarfs, in narrow room
 Throng numberless, like that pygmean race
 Beyond the Indian mount; or faëry elves, 25
 Whose midnight revels by a forest-side
 Or fountain some belated peasant sees,
 Or dreams he sees, while overhead the Moon
 Sits arbitress and nearer to the Earth
 Wheels her pale course: they, on their mirth and dance 30
 Intent, with jocund music charm his ear;
 At once with joy and fear his heart rebounds.
 Thus incorporeal Spirits to smallest forms
 Reduced their shapes immense, and were at large,
 Though without number still, amidst the hall 35
 Of that infernal court. But far within,
 And in their own dimensions like themselves,
 The great Seraphic Lords and Cherubim
 In close recess and secret conclave sat,
 A thousand demi-gods on golden seats, 40
 Frequent and full. After short silence then,
 And summons read, the great consùlt began.

- (a) What do you learn of the nature and appearance of the spirits in the extract?
- (b) How does Milton's use of imagery contribute to the effect of this extract?
- (c) Referring to **two** or **three** examples of your choice, explore how Milton's use of imagery elsewhere in *Book 1* contributes to the poem's subject matter.

(30 marks)

Turn over ►

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

Read the following poem. Then answer all the questions.

Infant Joy

‘I have no name;
I am but two days old.’
What shall I call thee?
‘I happy am;
Joy is my name.’ 5
Sweet joy befall thee!

Pretty joy!
Sweet joy but two days old,
Sweet joy I call thee.
Thou dost smile; 10
I sing the while.
Sweet joy befall thee.

- (a) What situation is presented in the poem?
- (b) How do the structure and language of the poem contribute to its meanings?
- (c) Write about how Blake presents **either** joy **or** sorrow in **two** or **three** other poems.

(30 marks)

5 JOHN KEATS: *Selected Poems*

Read the following extract from *Lamia*. Then answer all the questions.

By her glad Lycius sitting, in chief place,
 Scarce saw in all the room another face,
 Till, checking his love trance, a cup he took
 Full brimmed, and opposite sent forth a look
 'Cross the broad table, to beseech a glance 5
 From his old teacher's wrinkled countenance,
 And pledge him. The bald-head philosopher
 Had fixed his eye, without a twinkle or stir
 Full on the alarmèd beauty of the bride,
 Brow-beating her fair form, and troubling her sweet pride. 10
 Lycius then pressed her hand, with devout touch,
 As pale it lay upon the rosy couch:
 'Twas icy, and the cold ran through his veins;
 Then sudden it grew hot, and all the pains
 Of an unnatural heat shot to his heart. 15
 'Lamia, what means this? Wherefore dost thou start?
 Know'st thou that man?' Poor Lamia answered not.
 He gazed into her eyes, and not a jot
 Owned they the lovelorn piteous appeal;
 More, more he gazed; his human senses reel; 20
 Some hungry spell that loveliness absorbs;
 There was no recognition in those orbs.
 'Lamia!' he cried – and no soft-toned reply.
 The many heard, and the loud revelry
 Grew hush; the stately music no more breathes; 25
 The myrtle sickened in a thousand wreaths.
 By faint degrees, voice, lute, and pleasure ceased;
 A deadly silence step by step increased,
 Until it seemed a horrid presence there,
 And not a man but felt the terror in his hair. 30
 'Lamia!' he shrieked; and nothing but the shriek
 With its sad echo did the silence break.
 'Begone, foul dream!' he cried, gazing again
 In the bride's face, where now no azure vein
 Wandered on fair-spaced temples; no soft bloom 35
 Misted the cheek; no passion to illumine
 The deep-recessèd vision. All was blight;
 Lamia, no longer fair, there sat a deadly white.

- (a) What is the effect upon Lycius and Lamia of 'the bald-head philosopher's' glance?
- (b) How does Keats' use of language in the passage create a sense of the changed atmosphere in the room?
- (c) Write about how Keats creates a sense of anxiety or terror in **either** *Isabella* **or** *The Eve of St Agnes*.

(30 marks)

Turn over ►

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

Read the following poem. Then answer all the questions.

XXI
Bredon Hill*

In summertime on Bredon
The bells they sound so clear;
Round both the shires they ring them
In steeples far and near,
A happy noise to hear. 5

Here of a Sunday morning
My love and I would lie,
And see the coloured counties,
And hear the larks so high
About us in the sky. 10

The bells would ring to call her
In valleys miles away:
'Come all to church, good people;
Good people, come and pray.'
But here my love would stay. 15

And I would turn and answer
Among the springing thyme,
'Oh, peal upon our wedding,
And we will hear the chime,
And come to church in time.' 20

But when the snows at Christmas
On Bredon top were strown,
My love rose up so early
And stole out unbeknown
And went to church alone. 25

They tolled the one bell only,
Groom there was none to see,
The mourners followed after,
And so to church went she,
And would not wait for me. 30

The bells they sound on Bredon,
And still the steeples hum.
'Come all to church, good people,' –
Oh, noisy bells, be dumb;
I hear you, I will come. 35

* Pronounced 'Breedon'

- (a) What circumstances are recounted in the poem?
- (b) How are past and present contrasted through Housman's use of structure and language?
- (c) Write about how Housman recalls the past in **one** or **two** other poems of your choice.
(30 marks)

Turn over for the next question

Turn over ►

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) WILLY: More and more I think of those days, Linda. This time of year it was lilac and wistaria ... What a fragrance in this room!

How does *Death of a Salesman* explore the changes that have taken place in American society during the course of Willy's working life?

OR (b) BIFF: To suffer fifty weeks of the year for the sake of a two week vacation ... and always to have to get ahead of the next fella.

How far is Biff's view of the world confirmed in *Death of a Salesman*?
(40 marks)

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

EITHER (a) BRICK: Why can't exceptional friendship, *real, real, deep, deep friendship!* between two men be respected ...

What does Williams' exploration of Brick's 'exceptional friendship' reveal about the society depicted in the play?

OR (b) BIG DADDY: Pretences! Ain't that mendacity? Having to pretend stuff you don't think or feel or have any idea of?

How does Williams use pretence and concealment to explore human relationships in *Cat on a Hot Tin Roof*?

(40 marks)

9 JOHN OSBORNE: *Look Back in Anger*

EITHER (a) COLONEL REDFERN: Perhaps Jimmy is right. Perhaps I am a – what was it? an old plant left over from the Edwardian Wilderness.

How does Osborne use the Colonel and Jimmy to represent the ‘old’ and the ‘new’ in British society?

OR (b) JIMMY: You see, I learnt at an early age what it was to be angry – angry and helpless.

To what extent does Osborne link Jimmy’s personal experiences with his anger at society?

(40 marks)

10 TOM STOPPARD: *Rosencrantz and Guildenstern Are Dead*

EITHER (a) GUIL: Who are we that so much should converge on our little deaths? (*in anguish to the Player*). Who are we?

To what extent does the play supply any answers to Guildenstern’s question?

OR (b) GUIL: We have not been ... picked out ... simply to be abandoned ... set loose to find our own way ... We are entitled to some direction ... I would have thought.

To what extent do the events of the play provide ‘some direction’ for Rosencrantz and Guildenstern?

(40 marks)

11 CARYL CHURCHILL: *Top Girls*

EITHER (a) MARLENE: Them, them. / Us and them?

JOYCE: And you’re one of them.

MARLENE: And you’re us, wonderful us,

Comment on the ways in which Churchill uses the relationship between Joyce and Marlene to explore social division and class hostility.

OR (b) MRS KIDD: What’s it going to do to him working for a woman? I think if it was a man he’d get over it as something normal.

To what extent does the play challenge what is regarded as ‘normal’ behaviour in men and women?

(40 marks)

Turn over ►

12 PETER SHAFFER: *Amadeus*

EITHER (a) SALIERI: You will be told ... we musicians of the eighteenth century were no better than servants: the willing slaves of the well-to-do ...

To what extent is Salieri's view of eighteenth century musicians born out by *Amadeus*?

OR (b) How does Shaffer explore ideas about creativity through the characters of Mozart and Salieri?

You might consider, for example:

- Salieri's appreciation of Mozart's genius
- their attitudes to each other's work
- the influence of the court and patronage on their work.

(40 marks)

END OF QUESTIONS