

General Certificate of Education
June 2003
Advanced Subsidiary Examination



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

LTB2

Friday 23 May 2003 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

- 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 Merchant's Tale*

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

Somme clerkes holden that felicitee Stant in delit, and therfore certeyn he, This noble Januarie, with al his might, In honest wise, as longeth to a knight, Shoop him to live ful deliciously.	5
His housinge, his array, as honestly To his degree was maked as a kinges. Amonges othere of his honeste thinges, He made a gardyn, walled al with stoon; So fair a gardyn woot I nowher noon.	10
For, out of doute, I verrailly suppose That he that wroot the Romance of the Rose Ne koude of it the beautee wel devise; Ne Priapus ne mighte nat suffise, Though he be god of gardyns, for to telle	15
The beautee of the gardyn and the welle, That stood under a laurer alwey grene. Ful ofte time he Pluto and his queene, Proserpina, and al hire faierye, Disporten hem and maken melodye	20
Aboute that welle, and daunced, as men tolde. This noble knight, this Januarie the olde, Swich deyntee hath in it to walke and pleye, That he wol no wight suffren bere the key Save he himself, for of the smale wiket	25
He baar alwey of silver a cliket, With which, whan that him leste, he it unshette. And whan he wolde paye his wyf hir dette In somer seson, thider wolde he go, And May his wyf, and no wight but they two;	30
And thinges whiche that were nat doon abedde, He in the gardyn parfourned hem and spedde And in this wise, many a murye day, Lived this Januarie and fresshe May. But worldly joye may nat alwey dure	35
To Januarie, ne to no creature.	

- (a) What features of the garden are emphasised by the narrator?
- (b) How does the language used to describe the garden in the passage add to the reader's sense of January's character?
- (c) What is the importance of the garden 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.

Elegy 19: To his Mistress Going to Bed

Come, Madam, come, all rest my powers defy,
 Until I labour, I in labour lie.
 The foe oft-times having the foe in sight,
 Is tired with standing though he never fight. 5
 Off with that girdle, like heaven's zone glistening,
 But a far fairer world encompassing.
 Unpin that spangled breastplate which you wear,
 That th' eyes of busy fools may be stopped there.
 Unlace yourself, for that harmonious chime 10
 Tells me from you, that now 'tis your bed time.
 Off with that happy busk, which I envy,
 That still can be, and still can stand so nigh.
 Your gown going off, such beauteous state reveals,
 As when from flowery meads th' hill's shadow steals. 15
 Off with that wiry coronet and show
 The hairy diadem which on you doth grow;
 Now off with those shoes, and then safely tread
 In this love's hallowed temple, this soft bed.
 In such white robes heaven's angels used to be 20
 Received by men; thou angel bring'st with thee
 A heaven like Mahomet's paradise; and though
 Ill spirits walk in white, we easily know
 By this these angels from an evil sprite,
 Those set our hairs, but these our flesh upright. 25
 License my roving hands, and let them go
 Before, behind, between, above, below.
 O my America, my new found land,
 My kingdom, safest when with one man manned,
 My mine of precious stones, my empery, 30
 How blessed am I in this discovering thee!
 To enter in these bonds, is to be free;
 Then where my hand is set, my seal shall be.
 Full nakedness, all joys are due to thee.
 As souls unbodied, bodies unclothed must be, 35
 To taste whole joys. Gems which you women use
 Are like Atlanta's balls, cast in men's views,
 That when a fool's eye lighteth on a gem,
 His earthly soul may covet theirs, not them.
 Like pictures, or like books' gay coverings made 40
 For laymen, are all women thus arrayed;
 Themselves are mystic books, which only we
 Whom their imputed grace will dignify
 Must see revealed. Then since I may know,
 As liberally, as to a midwife, show 45
 Thyself: cast all, yea, this white linen hence,
 Here is no penance, much less innocence.
 To teach thee, I am naked first, why then
 What needst thou have more covering than a man.

- (a) What does the poem's language suggest about the speaker's attitude towards his mistress?
- (b) How are aspects of exploration and discovery used in the poem?
- (c) Comment on the presentation of a sexual relationship in at least one other poem from the selection.
(30 marks)

TURN OVER FOR THE NEXT QUESTION

Turn over ►

3 JOHN MILTON: *Paradise Lost Book IX (9)*

Read the following extract. Then answer all the questions.

Now, whenas sacred light began to dawn
 In Eden on the humid flowers, that breathed
 Their morning incense, when all things that breathe
 From the Earth's great altar send up silent praise
 To the Creator, and his nostrils fill 5
 With grateful smell, forth came the human pair
 And joined their vocal worship to the choir
 Of creatures wanting voice; that done, partake
 The season, prime for sweetest scents and airs,
 The commune how that day they best may ply 10
 Their growing work – for much their work outgrew
 The hands' dispatch of two gardening so wide.
 And Eve first to her husband thus began:
 'Adam, well may we labour still to dress
 This garden, still to tend plant, herb, and flower, 15
 Our pleasant task enjoined; but, till more hands
 Aid us, the work under our labour grows
 Luxurious by restraint: what we by day
 Lop overgrown, or prune, or prop, or bind,
 One night or two with wanton growth derides, 20
 Tending to wild. Thou, therefore, now advise,
 Or hear what to my mind first thoughts present:
 Let us divide our labours – thou where choice
 Leads thee, or where most needs, whether to wind
 The woodbine round this arbour, or direct 25
 The clasping ivy where to climb, while I
 In yonder spring of roses intermixed
 With myrtle find what to redress till noon.
 For, while so near each other thus all day
 Our task we choose, what wonder if so near 30
 Looks intervene and smiles, or object new
 Casual discourse draw on, which intermits
 Our day's work, brought to little, though begun
 Early, and the hour of supper comes unearned.'

- (a) What does Eve request of Adam in this passage – and why?
- (b) Comment on the language used to describe the garden.
- (c) How does Milton show the differences between Adam and Eve from their work in the garden, here and elsewhere?

(30 marks)

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

Read the following poem. Then answer all the questions.

The Tiger

Tiger, tiger, burning bright,
In the forests of the night:
What immortal hand or eye
Could frame thy fearful symmetry?

In what distant deeps or skies, 5
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand dare seize the fire?

And what shoulder, and what art, 10
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? and what dread feet?

What the hammer? what the chain?
In what furnace was thy brain?
What the anvil? what dread grasp 15
Dare its deadly terrors clasp?

When the stars threw down their spears,
And watered Heaven with their tears,
Did he smile his work to see?
Did he who made the lamb make thee? 20

Tiger, tiger, burning bright,
In the forests of the night:
What immortal hand or eye
Dare frame thy fearful symmetry?

- (a) What aspects of the tiger most seem to interest the poet?
- (b) How do the form and language of the poem contribute to its effect?
- (c) In the light of your reading of other 'songs', why should this poem be placed in *Songs of Experience*?

(30 marks)

Turn over ►

5 ELIZABETH BARRETT BROWNING: *Sonnets from the Portuguese*

Read the following poem. Then answer all the questions.

XIV

If thou must love me, let it be for nought
Except for love's sake only. Do not say
'I love her for her smile . . . her look . . . her way
Of speaking gently, . . . for a trick of thought
That falls in well with mine, and certes brought
A sense of pleasant ease on such a day' – 5
For these things in themselves, Belovèd, may
Be changed, or change for thee, – and love, so wrought
May be unwrought so. Neither love me for
Thine own dear pity's wiping my cheeks dry, – 10
A creature might forget to weep, who bore
Thy comfort long, and lose thy love thereby!
But love me for love's sake, that evermore
Thou may'st love on, through love's eternity.

- (a) 'Love me for love's sake.' What does the sonnet suggest the speaker means by this?
- (b) How is the sonnet's form used to develop the speaker's argument?
- (c) Comment on **two** or **three** sonnets which show other stages in the speaker's relationship with her lover.

(30 marks)

6 **EMILY BRONTË:** *Prescribed Poems*

Read the following poem. Then answer all the questions.

167.

No coward soul is mine
No trembler in the world's storm-troubled sphere
I see Heaven's glories shine
And Faith shines equal arming me from Fear

O God within my breast 5
Almighty ever-present Deity
Life, that in me hast rest
As I Undying Life, have power in thee

Vain are the thousand creeds 10
That move men's hearts, unutterably vain,
Worthless as withered weeds
Or idlest froth amid the boundless main

To waken doubt in one 15
Holding so fast by thy infinity
So surely anchored on
The steadfast rock of Immortality

With wide-embracing love 20
Thy spirit animates eternal years
Pervades and broods above,
Changes, sustains, dissolves, creates and rears

Though Earth and moon were gone
And suns and universes ceased to be
And thou wert left alone
Every Existence would exist in thee

There is not room for Death 25
Nor atom that his might could render void
Since thou art Being and Breath
And what thou art may never be destroyed

- (a) What reasons does the speaker offer for claiming that “no coward soul is mine”?
- (b) How do the form and language of the poem contribute to its effect?
- (c) Compare the speaker's attitude to life and death in this poem with that expressed in **one** or **two** other poems.

(30 marks)

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) Write about the ways in which the following characters help us to understand Willy Loman:

- Ben;
- Charley;
- Howard Wagner.

(40 marks)

OR (b) How are significant aspects of post-war American society reflected in the play?

(40 marks)

8 TENNESSEE WILLIAMS: *A Streetcar Named Desire*

EITHER (a) How does the language spoken by different characters in the play reveal the kind of people they are?

(40 marks)

OR (b) Explore what *A Streetcar Named Desire* has to say about male and female roles in the society the play depicts.

(40 marks)

9 SAMUEL BECKETT: *Waiting for Godot*

EITHER (a) Explore some of the ways in which *Waiting for Godot* might be said to “question the nature and purpose of human existence”.

(40 marks)

OR (b) *Waiting for Godot* was written and first performed in the aftermath of the Second World War. How far does this knowledge contribute to your appreciation of the play?

(40 marks)

10 ROBERT BOLT: *A Man for All Seasons*

EITHER (a) “Why do I take as my hero a man who brings about his own death because he can’t put his hand on an old black book and tell an ordinary lie?”

What answer would you give to the playwright’s question?

(40 marks)

OR (b) To what extent might the play be said to be “experimental” in form and subject matter?

You could consider:

- its language and characterisation;
- the theatrical devices it employs;
- the treatment of its historical subject matter.

(40 marks)

11 CARYL CHURCHILL: *Top Girls*

EITHER (a) To what extent is *Top Girls* a political play? (40 marks)

OR (b) What is challenging about the structure and language of *Top Girls*?

You should consider:

- the range of characters;
- the sequence of events;
- the dialogue.

(40 marks)

12 WILLY RUSSELL: *Educating Rita*

EITHER (a) In what ways can Rita be said to have been “educated” by the end of the play? (40 marks)

OR (b) Explore what the play has to say about gender and social class in Britain in the late 1970s. (40 marks)

END OF QUESTIONS