

General Certificate of Education
January 2005
Advanced Subsidiary Examination



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

Monday 17 January 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.
- *The Merchant's Tale* and *A Man for All Seasons* are examined for the last time in this paper. Questions 7 and 14 should therefore be attempted **only** by candidates who are re-sitting *The Merchant's Tale* and *A Man for All Seasons*.

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.

Now was ther of that chirche a parissh clerk,
 The which that was ycleped Absolon.
 Crul was his heer, and as the gold it shoon,
 And strouted as a fanne large and brode;
 Ful streight and evene lay his joly shode. 5
 His rode was reed, his eyen greye as goos.
 With Poules window corven on his shoos,
 In hoses rede he wente fetisly.
 Yclad he was ful smal and proprely
 Al in a kirtel of a light waget; 10
 Ful faire and thikke been the pointes set.
 And therupon he hadde a gay surplis
 As whit as is the blosme upon the ris.
 A mirie child he was, so God me save.
 Wel koude he laten blood and clippe and shave, 15
 And maken a chartre of lond or acquitaunce.
 In twenty manere koude he trippe and daunce
 After the scole of Oxenforde tho,
 And with his legges casten to and fro,
 And pleyen songes on a smal rubible; 20
 Therto he song som time a loud quinible;
 And as wel koude he pleye on a giterne.
 In al the toun nas brewhous ne taverne
 That he ne visited with his solas,
 Ther any gailard tappestere was. 25
 But sooth to seyn, he was somdeel squaymous
 Of farting, and of speche daungerous.

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

(30 marks)

2 JOHN DONNE: *Prescribed Poems*

Read the following poem. Then answer all the questions.

Love's Growth

I scarce believe my love to be so pure
 As I had thought it was,
 Because it doth endure
 Vicissitude, and season, as the grass;
 Methinks I lied all winter, when I swore, 5
 My love was infinite, if spring make it more.
 But if this medicine, love, which cures all sorrow
 With more, not only be no quintessence,
 But mixed of all stuffs, paining soul, or sense, 10
 And of the sun his working vigour borrow,
 Love's not so pure, and abstract, as they use
 To say, which have no mistress but their Muse,
 But as all else, being elemented too,
 Love sometimes would contemplate, sometimes do.

And yet not greater, but more eminent, 15
 Love by the spring is grown;
 As, in the firmament,
 Stars by the sun are not enlarged, but shown,
 Gentle love deeds, as blossoms on a bough,
 From love's awakened root do bud out now. 20
 If, as in water stirred more circles be
 Produced by one, love such additions take,
 Those like so many spheres, but one heaven make,
 For, they are all concentric unto thee,
 And though each spring do add to love new heat, 25
 As princes do in times of action get
 New taxes, and remit them not in peace,
 No winter shall abate the spring's increase.

- (a) 'Love's not so pure, and abstract . . .' What has surprised the speaker about his experience of love?
- (b) How do the form and imagery of the poem contribute to its meanings?
- (c) Write about how a sense of love's richness or complexity is expressed in **one or two** other of Donne's poems you have read.

(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.

Whereto with speedy words the Arch-Fiend replied:
 ‘Fallen Cherub, to be weak is miserable,
 Doing or suffering—but of this be sure:
 To do aught good never will be our task,
 But ever to do ill our sole delight, 5
 As being the contrary to his high will
 Whom we resist. If then his providence
 Out of our evil seek to bring forth good,
 Our labour must be to pervert that end,
 And out of good still to find means of evil; 10
 Which oft-times may succeed so as perhaps
 Shall grieve him, if I fail not, and disturb
 His inmost counsels from their destined aim.
 But see! the angry Victor hath recalled
 His ministers of vengeance and pursuit 15
 Back to the gates of Heaven: the sulphurous hail,
 Shot after us in storm, o’erblown hath laid
 The fiery surge that from the precipice
 Of Heaven received us falling; and the thunder,
 Winged with red lightning and impetuous rage, 20
 Perhaps hath spent his shafts, and ceases now
 To bellow through the vast and boundless Deep.
 Let us not slip the occasion, whether scorn
 Or satiate fury yield it from our Foe.
 Seest thou yon dreary plain, forlorn and wild, 25
 The seat of desolation, void of light,
 Save what the glimmering of these livid flames
 Casts pale and dreadful? Thither let us tend
 From off the tossing of these fiery waves;
 There rest, if any rest can harbour there; 30
 And, reassembling our afflicted powers,
 Consult how we may henceforth most offend
 Our Enemy, our own loss how repair,
 How overcome this dire calamity,
 What reinforcement we may gain from hope, 35
 If not, what resolution from despair.’

- (a) What do you learn of Satan’s attitude to his present circumstances in this passage?
- (b) How does the language of the passage create a sense of Satan’s surroundings?
- (c) Write about Milton’s depiction of Hell elsewhere in *Book I*.

(30 marks)

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

Read the following poem. Then answer all the questions.

The Divine Image

To Mercy, Pity, Peace and Love
All pray in their distress,
And to these virtues of delight
Return their thankfulness.

For Mercy, Pity, Peace and Love 5
Is God our father dear,
And Mercy, Pity, Peace and Love
Is Man his child and care.

For Mercy has a human heart, 10
Pity a human face,
And Love the human form divine,
And Peace the human dress.

Then every man of every clime
That prays in his distress,
Prays to the human form divine: 15
Love, Mercy, Pity, Peace.

And all must love the human form,
In heathen, Turk or Jew.
Where Mercy, Love and Pity dwell,
There God is dwelling too. 20

- (a) What do you understand by the 'divine image' of the title?
- (b) How are the poem's language and form used to develop the poem's argument?
- (c) How is the relationship between God and His creation presented in **one or two** other of Blake's *Songs* you have read?

(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.

IV

Thou hast thy calling to some palace-floor,
Most gracious singer of high poems! where
The dancers will break footing, from the care
Of watching up thy pregnant lips for more.
And dost thou lift this house's latch too poor 5
For hand of thine? and canst thou think and bear
To let thy music drop here unaware
In folds of golden fulness at my door?
Look up and see the casement broken in,
The bats and owlets builders in the roof! 10
My cricket chirps against thy mandolin.
Hush, call no echo up in further proof
Of desolation! there's a voice within
That weeps . . . as thou must sing . . . alone, aloof.

- (a) What is the speaker's attitude towards the 'gracious singer of high poems'?
- (b) How are the sonnet's language and structure used to develop a contrast between the speaker and the 'singer of high poems'?
- (c) Write about how contrasts are used in **one or two** other of the *Sonnets from the Portuguese* you have read.

(30 marks)

6 EMILY BRONTË: *Prescribed Poems*

Read the following poem. Then answer all the questions.

X [146]. *A Day Dream*

On a sunny brae, alone I lay One summer afternoon; It was the marriage-time of May With her young lover, June.		Now, whether it were really so, I never could be sure; But as in fit of peevish woe, I stretched me on the moor,	40
From her mother's heart, seemed loath to part That queen of bridal charms, But her father smiled on the fairest child He ever held in his arms.	5	A thousand thousand gleaming fires Seemed kindling in the air; A thousand thousand silvery lyres Resounded far and near:	
The trees did wave their plummy crests, The glad birds carolled clear; And I, of all the wedding guests, Was only sullen there!	10	Methought, the very breath I breathed Was full of sparks divine, And all my heather-couch was wreathed By that celestial shine!	45
There was not one, but wished to shun My aspect void of cheer; The very grey rocks, looking on, Asked, 'What do you here?'	15	And, while the wide earth echoing rung To their strange minstrelsy, The little glittering spirits sung, Or seemed to sing, to me.	50
And I could utter no reply; In sooth, I did not know Why I had brought a clouded eye To greet the general glow.	20	'O mortal! mortal! let them die; Let time and tears destroy, That we may overflow the sky With universal joy!	55
So, resting on a heathy bank, I took my heart to me; And we together sadly sank Into a reverie.		'Let grief distract the sufferer's breast, And night obscure his way; They hasten him to endless rest, And everlasting day.	60
We thought, 'When winter comes again, Where will these bright things be? All vanished, like a vision vain, An unreal mockery!	25	'To thee the world is like a tomb, A desert's naked shore; To us, in unimagined bloom, It brightens more and more!	
'The birds that now so blithely sing, Through deserts, frozen dry, Poor spectres of the perished spring, In famished troops, will fly.	30	'And could we lift the veil, and give One brief glimpse to thine eye, Thou wouldst rejoice for those that live, <i>Because they live to die.</i> '	65
'And why should we be glad at all? The leaf is hardly green, Before a token of its fall Is on the surface seen!'	35	The music ceased; the noonday dream, Like dream of night, withdrew; But Fancy, still, will sometimes deem Her fond creation true.	70

- (a) What is the message of the 'day dream' glimpsed by the speaker in the second half of the poem?
- (b) How does the 'day dream' contrast with the earlier part of the poem?
- (c) Write about how Brontë uses contrast in **one or two** other of her poems you have read.

(30 marks)

Turn over ►

7 GEOFFREY CHAUCER: *The Merchant's Tale*

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

'But o thing warne I yow, my freendes deere,
 I wol noon oold wyf han in no manere.
 She shal nat passe twenty yeer, certain;
 Oold fissh and yong flessch wolde I have ful fain.
 Bet is,' quod he, 'a pyk than a pikerel, 5
 And bet than old boef is the tendre veel.
 I wol no womman thritty yeer of age;
 It is but bene-straw and greet forage.
 And eek thise olde widwes, God it woot,
 They konne so muchel craft on Wades boot, 10
 So muchel broken harm, whan that hem leste,
 That with hem sholde I nevere live in reste.
 For sondry scoles maken sotile clerkis;
 Womman of manye scoles half a clerk is.
 But certeynly, a yong thing may men gye, 15
 Right as men may warm wex with handes plye.
 Wherfore I sey yow pleynly, in a clause,
 I wol noon oold wyf han right for this cause.
 For if so were I hadde swich mischaunce,
 That I in hire ne koude han no plesaunce, 20
 Thanne sholde I lede my lyf in avoutrye,
 And go streight to the devel, whan I die.
 Ne children sholde I none upon hire geten;
 Yet were me levere houndes had me eten,
 Than that myn heritage sholde falle 25
 In straunge hand, and this I telle yow alle.
 I dote nat, I woot the cause why
 Men sholde wedde, and forthermoore woot I,
 Ther speketh many a man of mariage
 That woot namoore of it than woot my page, 30
 For whiche causes man sholde take a wyf.'

- (a) What reasons does January give for not wanting an 'oold wyf'?
- (b) How do the form and language of the passage suggest January's feelings about his choice?
- (c) How are the differences between youth and age treated elsewhere in the *Tale*?

(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.

8 ARTHUR MILLER: *Death of a Salesman*

EITHER (a) *Death of a Salesman* has been described as ‘a play critical of post-war American materialism’. How is such criticism expressed through the play’s characters and action? You might consider, for example:

- the importance of money and consumer goods;
- Willy’s ambitions and values. (40 marks)

OR (b) How significant is the relationship between Willy and Linda in Miller’s depiction of post-war American family life in *Death of a Salesman*? (40 marks)

9 TENNESSEE WILLIAMS: *A Streetcar Named Desire*

EITHER (a) How are aspects of ‘old’ and ‘new’ America presented in *A Streetcar Named Desire*? You might consider, for example:

- the social background of the characters;
- the play’s setting;
- the conflict between Blanche and Stanley. (40 marks)

OR (b) Explore the significance of violence within the society depicted in *A Streetcar Named Desire*. Consider verbal as well as physical violence. (40 marks)

Turn over ►

10 SAMUEL BECKETT: *Waiting for Godot*

EITHER (a) ‘VLADIMIR: We wait. We are bored. (*He throws up his hand.*) No, don’t protest, we are bored to death, there’s no denying it.’

Does Beckett manage to turn ‘boredom’ into interesting drama? (40 marks)

OR (b) *Waiting for Godot* has been said to ‘draw our attention to problems for which there are no solutions’. How are these ‘problems’ drawn to our attention? You might like to consider, for example:

- why the central characters are waiting;
- where the waiting takes place;
- what happens in the course of the play. (40 marks)

11 JOHN OSBORNE: *Look Back in Anger*

EITHER (a) ‘HELENA: Do you know – I have discovered what is wrong with Jimmy? . . . He was born out of his time . . . That’s why he’s so futile.’

How does Osborne present the conflict between Jimmy and the time in which he lives? You might consider, for example:

- how Jimmy reacts to the class system;
- how Jimmy treats women;
- Jimmy’s background and education. (40 marks)

OR (b) How, and to what extent, do the play’s other characters help the audience to understand Jimmy? (40 marks)

12 CARYL CHURCHILL: *Top Girls*

EITHER (a) How does Churchill make connections between the lives of women in the past and in the play’s present in *Top Girls*? (40 marks)

OR (b) Explore how Churchill presents woman in the role of mother in *Top Girls*. You should consider:

- Griselda and Nijo;
- Joyce/Marlene and Angie. (40 marks)

13 PETER SHAFFER: *Amadeus*

EITHER (a) How does Shaffer's use of Salieri as a narrator help the audience to understand Salieri's character and motivation? (40 marks)

OR (b) 'SALIERI: It seemed to me I had heard a voice of God – and that it issued from a creature whose own voice I had also heard – and it was the voice of an obscene child!' (ACT 1).

Explore the significance of attitudes to God and religion in *Amadeus*. (40 marks)

14 ROBERT BOLT: *A Man for All Seasons*

EITHER (a) '[More] parted with more than most men when he parted with his life, for he accepted and enjoyed his social context' (Bolt, *Author's Preface*).

In what ways does Robert Bolt show More's acceptance and enjoyment of his social context in the play? (40 marks)

OR (b) 'COMMON MAN: The likes of me can hardly be *expected* to follow the processes of a man like that . . . (Sly) Can we?'

How does Bolt's use of The Common Man and other 'distancing' devices affect the way you respond to the play? (40 marks)

END OF QUESTIONS

THERE ARE NO QUESTIONS PRINTED ON THIS PAGE

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