

General Certificate of Education  
June 2006  
Advanced Subsidiary Examination



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

**LTB2**

Friday 26 May 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.
- The maximum mark for this paper is 70.
- The marks for questions are shown in brackets.
- 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.

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**SECTION A: POETRY**

Answer **one** question from this section.

There are 30 marks for each question.

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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.

He cogheth first, and knokketh therwithal  
 Upon the windowe, right as he dide er.  
 This Alison answerde, 'Who is ther  
 That knokketh so? I warante it a theef.'  
 5 'Why, nay,' quod he, 'God woot, my sweete leef,  
 I am thyn Absolon, my deereling.  
 Of gold,' quod he, 'I have thee broght a ring.  
 My mooder yaf it me, so God me save;  
 Ful fyn it is, and therto wel ygrave.  
 10 This wol I yeve thee, if thou me kisse.'  
 This Nicholas was risen for to pisse,  
 And thoughte he wolde amenden al the jape;  
 He sholde kisse his ers er that he scape.  
 And up the windowe dide he hastily,  
 15 And out his ers he putteth prively  
 Over the buttoke, to the haunche-bon;  
 And therwith spak this clerk, this Absolon,  
 'Spek, sweete brid, I noot nat where thou art.'  
 This Nicholas anon leet fle a fart,  
 20 As greet as it had been a thonder-dent,  
 That with the strook he was almoost yblent;  
 And he was redy with his iren hoot,  
 And Nicholas amidde the ers he smoot.  
 Of gooth the skin an hande-brede aboute,  
 25 The hoote kultour brende so his toute,

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And for the smert he wende for to die.  
As he were wood, for wo he gan to crie,  
'Help! water! water! help, for Goddes herte!'  
This carpenter out of his slomber sterte,  
30 And herde oon crien 'water' as he were wood,  
And thoughte, 'Allas, now comth Nowelis flood!'  
He sit him up withouten wordes mo,  
And with his ax he smoot the corde atwo,  
And doun gooth al; he foond neither to selle,  
35 Ne breed ne ale, til he cam to the celle  
Upon the floor, and ther aswowne he lay.

- (a) What does the extract reveal about the characters of Absolon and Nicholas?
- (b) Write about Chaucer's story-telling methods in this extract.
- (c) Do you think that *The Miller's Tale* ends in a way that is appropriate for all of the characters in the *Tale*?

(30 marks)

**Turn over for the next question**

**Turn over ►**

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**2 JOHN DONNE: Prescribed Poems**

Read the following poem. Then answer all the questions.

*Elegy 16: On his Mistress*

By our first strange and fatal interview,  
 By all desires which thereof did ensue,  
 By our long starving hopes, by that remorse  
 Which my words' masculine persuasive force  
 5 Begot in thee, and by the memory  
 Of hurts, which spies and rivals threatened me,  
 I calmly beg; but by thy father's wrath,  
 By all pains, which want and divorcement hath,  
 I conjure thee; and all the oaths which I  
 10 And thou have sworn to seal joint constancy,  
 Here I unswear, and overswear them thus,  
 Thou shalt not love by ways so dangerous.  
 Temper, O fair love, love's impetuous rage,  
 Be my true mistress still, not my feigned page;  
 15 I'll go, and, by thy kind leave, leave behind  
 Thee, only worthy to nurse in my mind  
 Thirst to come back; oh, if thou die before,  
 From other lands my soul towards thee shall soar,  
 Thy (else almighty) beauty cannot move  
 20 Rage from the seas, nor thy love teach them love,  
 Nor tame wild Boreas' harshness; thou hast read  
 How roughly he in pieces shivered  
 Fair Orithea, whom he swore he loved.  
 Fall ill or good, 'tis madness to have proved  
 25 Dangers unurged; feed on this flattery,  
 That absent lovers one in th' other be.  
 Dissemble nothing, not a boy, nor change  
 Thy body's habit, nor mind's; be not strange  
 To thy self only; all will spy in thy face  
 30 A blushing womanly discovering grace;  
 Richly clothed apes, are called apes, and as soon  
 Eclipsed as bright we call the moon the moon.  
 Men of France, changeable chameleons,  
 Spitals of diseases, shops of fashions,  
 35 Love's fuellers, and the rightest company  
 Of players, which upon the world's stage be,  
 Will quickly know thee, and know thee; and alas  
 Th' indifferent Italian, as we pass  
 His warm land, well content to think thee page,  
 40 Will hunt thee with such lust, and hideous rage,

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As Lot's fair guests were vexed. But none of these  
Nor spongy hydroptic Dutch shall thee displease,  
If thou stay here. Oh stay here, for, for thee  
England is only a worthy gallery,  
45 To walk in expectation, till from thence  
Our greatest King call thee to his presence.  
When I am gone, dream me some happiness,  
Nor let thy looks our long-hid love confess,  
Nor praise, nor dispraise me, nor bless nor curse  
50 Openly love's force, nor in bed fright thy nurse  
With midnight's startings, crying out, 'Oh, oh  
Nurse, O my love is slain, I saw him go  
O'er the white Alps alone; I saw him, I,  
Assailed, fight, taken, stabbed, bleed, fall, and die.'  
55 Augur me better chance, except dread Jove  
Think it enough for me to have had thy love.

- (a) What dangers does the speaker suggest his mistress might face if she accompanies him on his travels?
- (b) How does the language of the poem contribute to the speaker's attempts at persuasion?
- (c) With reference to **one** or **two** other of Donne's poems, write about methods of persuasion in his poetry.

*(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.

Mammon led them on,  
 Mammon, the least erected Spirit that fell  
 From Heaven; for even in Heaven his looks and thoughts  
 Were always downward bent, admiring more  
 5 The riches of Heaven's pavement, trodden gold,  
 Than aught divine or holy else enjoyed  
 In vision beatific; by him first  
 Men also, and by his suggestion taught,  
 Ransacked the centre, and with impious hands  
 10 Rifled the bowels of their mother Earth  
 For treasures better hid. Soon had his crew  
 Opened into the hill a spacious wound,  
 And digged out ribs of gold. Let none admire  
 That riches grow in Hell; that soil may best  
 15 Deserve the precious bane. And here let those  
 Who boast in mortal things, and wondering tell  
 Of Babel, and the works of Memphian kings,  
 Learn how their greatest monuments of fame,  
 And strength, and art, are easily outdone  
 20 By Spirits reprobate, and in an hour  
 What in an age they, with incessant toil  
 And hands innumerable, scarce perform.  
 Nigh on the plain, in many cells prepared,  
 That underneath had veins of liquid fire  
 25 Sluiced from the lake, a second multitude  
 With wondrous art founded the massy ore,  
 Severing each kind, and scummed the bullion-dross;  
 A third as soon had formed within the ground  
 A various mould, and from the boiling cells  
 30 By strange conveyance filled each hollow nook –  
 As in an organ, from one blast of wind,  
 To many a row of pipes the sound-board breathes.  
 Anon out of the earth a fabric huge  
 Rose like an exhalation, with the sound  
 35 Of dulcet symphonies and voices sweet,  
 Built like a temple, where pilasters round  
 Were set, and Doric pillars overlaid  
 With golden architrave; nor did there want  
 Cornice or frieze, with bossy sculptures graven:  
 40 The roof was fretted gold.

- (a) What do you learn about Mammon in the extract?
- (b) How does the language of the extract suggest the powers of the 'spirits reprobate'?
- (c) Write about how Milton creates a sense of the landscape of Hell in *Book I*.

(30 marks)

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

Read the following poem. Then answer all the questions.

*The Chimney-Sweeper*

A little black thing among the snow,  
Crying 'weep, weep' in notes of woe!  
'Where are thy father and mother? Say!'  
'They are both gone up to the church to pray.

5 'Because I was happy upon the heath,  
And smiled among the winter's snow,  
They clothed me in the clothes of death,  
And taught me to sing the notes of woe.

10 'And because I am happy and dance and sing,  
They think they have done me no injury,  
And are gone to praise God and his priest and king,  
Who make up a heaven of our misery.'

- (a) What do you learn of the circumstances of the chimney-sweeper's life?
- (b) How do the language and form of the poem contribute to its meanings?
- (c) Write about Blake's treatment of 'God and his priest and king' in **one** or **two** other poems.

(30 marks)

**Turn over for the next question**

**Turn over ►**

## 5 JOHN KEATS: *Selected Poems*

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

Left to herself, the serpent now began  
 To change; her elfin blood in madness ran,  
 Her mouth foamed, and the grass, therewith besprent,  
 Withered at dew so sweet and virulent;  
 5 Her eyes in torture fixed, and anguish drear,  
 Hot, glazed, and wide, with lid-lashes all sear,  
 Flashed phosphor and sharp sparks, without one  
 cooling tear.  
 The colours all inflamed throughout her train,  
 She writhed about, convulsed with scarlet pain:  
 10 A deep volcanian yellow took the place  
 Of all her milder-moonèd body's grace;  
 And, as the lava ravishes the mead,  
 Spoilt all her silver mail, and golden brede;  
 Made gloom of all her frecklings, streaks and bars,  
 15 Eclipsed her crescents, and licked up her stars.  
 So that, in moments few, she was undressed  
 Of all her sapphires, greens, and amethyst,  
 And rubious-argent: of all these bereft,  
 Nothing but pain and ugliness were left.  
 20 Still shone her crown; that vanished, also she  
 Melted and disappeared as suddenly;  
 And in the air, her new voice luting soft,  
 Cried, 'Lycius! gentle Lycius!' – Borne aloft  
 With the bright mists about the mountains hoar  
 25 These words dissolved: Crete's forests heard no  
 more.

- (a) What do you learn of the nature and appearance of Lamia in the extract?
- (b) How do the language and structure of the extract contribute to the reader's sense of the transformation that is taking place?
- (c) Write about the significance of change in **either** *Isabella* **or** *The Eve of St Agnes*.  
 (30 marks)



**Turn over for the next question in Section A**

**Turn over ►**

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

Read the following poem. Then answer all the questions.

*XXVII*

‘Is my team ploughing,  
That I was used to drive  
And hear the harness jingle  
When I was man alive?’

5 Ay, the horses trample,  
The harness jingles now;  
No change though you lie under  
The land you used to plough.

10 ‘Is football playing  
Along the river shore,  
With lads to chase the leather,  
Now I stand up no more?’

Ay, the ball is flying,  
The lads play heart and soul;  
15 The goal stands up, the keeper  
Stands up to keep the goal.

20 ‘Is my girl happy,  
That I thought hard to leave,  
And has she tired of weeping  
As she lies down at eve?’

Ay, she lies down lightly,  
She lies not down to weep:  
Your girl is well contented.  
Be still, my lad, and sleep.

25 ‘Is my friend hearty,  
Now I am thin and pine,  
And has he found to sleep in  
A better bed than mine?’

30 Yes, lad, I lie easy,  
I lie as lads would choose;  
I cheer a dead man’s sweetheart,  
Never ask me whose.

- (a) What situation is implied in the poem?
- (b) How do the language and form of the poem contribute to its meanings?
- (c) With reference to **one** or **two** other poems from the selection, write about Housman's treatment of the shortness of life.

*(30 marks)*

**Turn over for Section B**

**Turn over ►**

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**SECTION B: DRAMA**

Answer **one** question from this section.

There are 40 marks for each question.

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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) ‘An air of the dream clings to the place, a dream rising out of reality,’ writes Miller of the play’s setting.

How significant is the notion of ‘dreams’ in *Death of a Salesman*?

(40 marks)

**OR** (b) CHARLEY: The only thing you got in this world is what you can sell.

To what extent does *Death of a Salesman* support Charley’s view of the world?

You might consider:

- the importance of buying and selling in the play’s society;
- the values Willy and his family have lived by.

(40 marks)

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

- EITHER** (a) **BIG DADDY:** The human animal is a beast that dies and if he's got money he buys and buys and buys and I think the reason he buys everything he can buy is that in the back of his mind he has the crazy hope that one of his purchases will be life everlasting!

How does Williams examine the importance of wealth in the society he depicts in *Cat on a Hot Tin Roof*?

(40 marks)

- OR** (b) **BRICK:** Mendacity is a system that we live in. Liquor is one way out an' death's the other ...

To what extent do Brick's words adequately describe the society depicted in *Cat on a Hot Tin Roof*?

(40 marks)

**9 TOM STOPPARD:** *Rosencrantz and Guildenstern Are Dead*

- EITHER** (a) **GUIL:** Then what are we doing here, I ask myself.  
**ROS:** You might well ask.  
**GUIL:** We better get on.  
**ROS:** You might well think.

Does the play offer any answers to Guildenstern's question?

(40 marks)

- OR** (b) How does Stoppard use the context of Shakespeare's *Hamlet* in *Rosencrantz and Guildenstern Are Dead*?

You might consider:

- the uses made of dialogue from *Hamlet*;
- the uses made of events from *Hamlet*;
- the uses made of characters from *Hamlet*.

(40 marks)

**Turn over ►**

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**10 JOHN OSBORNE:** *Look Back in Anger*

- EITHER** (a) JIMMY: ... I must say it's pretty dreary living in the American Age - unless you're an American of course.

Explore the ways in which Jimmy Porter is shown to be at odds with the society in which he lives.

You might consider:

- his attitude to social class;
- his attitude to women;
- what he feels about his own life.

(40 marks)

- OR** (b) Discuss the significance of the setting of *Look Back in Anger*. You should consider both **when** and **where** it is set.

(40 marks)

**11 CARYL CHURCHILL:** *Top Girls*

- EITHER** (a) NIJO: And you had another child?  
GRISELDA: Not for four years, but then I did, yes, a boy.  
NIJO: Ah a boy./ So it all ended happily.

How does Churchill use attitudes towards children to examine the lives of women depicted in the play?

(40 marks)

- OR** (b) Discuss the significance of the play's title, *Top Girls*, focusing in particular on the ways in which women's employment is regarded by the modern characters in the 'Top Girls' office.

(40 marks)

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**12 PETER SHAFFER: *Amadeus***

- EITHER** (a) MOZART: (of his father) The real thing is, you see, he's jealous. Under everything he's jealous of me! He'll never forgive me for being cleverer than he is.

Discuss the significance of jealousy in the context of *Amadeus* as a whole.  
(40 marks)

- OR** (b) JOSEPH: There you are. It's clever. It's German. It's quality work. And there are simply too many notes. Do you see?  
MOZART: There are just as many notes, Majesty, neither more nor less, as are required.

How does Shaffer use attitudes to Mozart and his music to present conflicting values in the society depicted in the play?

You might consider:

- the attitude of the Emperor and the Court generally;
- Salieri's attitude;
- the 'Venticelli';
- any other attitudes you consider relevant.

(40 marks)

**END OF QUESTIONS**

**There are no questions printed on this page**