

General Certificate of Education
January 2007
Advanced Subsidiary Examination



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

LTB2

Wednesday 17 January 2007 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 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.

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.

Whilom ther was dwellinge at Oxenford
 A riche gnof, that gestes heeld to bord,
 And of his craft he was a carpenter.
 With him ther was dwellinge a poure scoler,
 Hadde lerned art, but al his fantasie 5
 Was turned for to lerne astrologie,
 And koude a certain of conclusiouns,
 To demen by interrogaciouns,
 If that men asked him in certain houres
 Whan that men sholde have droghte or elles shoures, 10
 Or if men asked him what sholde bifalle
 Of every thing; I may nat rekene hem alle.
 This clerk was cleped hende Nicholas.
 Of deerne love he koude and of solas;
 And therto he was sleigh and ful privee, 15
 And lyk a maiden meke for to see.
 A chambre hadde he in that hostelrie
 Allone, withouten any compaignie,
 Ful fetisly ydight with herbes swoote;
 And he himself as sweete as is the roote 20
 Of licoris, or any cetewale.
 His Almageste, and bookes grete and smale,
 His astrelabie, longinge for his art,
 His augrim stones, layen faire apart
 On shelves couched at his beddes heed; 25
 His presse ycovered with a falding reed;
 And al above ther lay a gay sautrie,
 On which he mad a-nightes melodie

So swetely that all the chambre rong;
And *Angelus ad virginem* he song; 30
And after that he song the Kinges Noote.
Ful often blessed was his mirie throte.
And thus this sweete clerk his time spente
After his freendes finding and his rente.

- (a) What do you learn about Nicholas's studies in this passage?
- (b) How does the language of the passage suggest aspects of Nicholas's character?
- (c) How are the aspects of Nicholas's character revealed in this passage used and developed later in the *Tale*?

(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 Good Morrow

I wonder by my troth, what thou, and I
 Did, till we loved? were we not weaned till then,
 But sucked on country pleasures, childishly?
 Or snorted we in the seven sleepers' den?
 'Twas so; but this, all pleasures fancies be. 5
 If ever any beauty I did see,
 Which I desired, and got, 'twas but a dream of thee.

And now good morrow to our waking souls,
 Which watch not one another out of fear;
 For love, all love of other sights controls, 10
 And makes one little room, an every where.
 Let sea-discoverers to new worlds have gone,
 Let maps to others, worlds on worlds have shown,
 Let us possess one world, each hath one, and is one.

My face in thine eye, thine in mine appears, 15
 And true plain hearts do in the faces rest,
 Where can we find two better hemispheres
 Without sharp north, without declining west?
 What ever dies, was not mixed equally;
 If our two loves be one, or, thou and I 20
 Love so alike, that none do slacken, none can die.

- (a) 'And now good morrow to our waking souls ...'

In what ways are the lovers' souls 'waking'?

- (b) How do the structure and language of the poem contribute to its meanings?

- (c) Write about how Donne uses scientific and/or geographical references in **one** or **two** other poems you have read.

(30 marks)

3 JOHN MILTON: *Paradise Lost Book I*

Read the following extract. Then answer all the questions.

Thus Satan, talking to his nearest mate, With head uplift above the wave and eyes That sparkling blazed; his other parts besides Prone on the flood, extended long and large, Lay floating many a rood, in bulk as huge	5
As whom the fables name of monstrous size, Titanian or Earth-born, that warred on Jove, Briareos or Typhon, whom the den By ancient Tarsus held, or that sea-beast Leviathan, which God of all his works	10
Created hugest that swim the ocean-stream. Him, haply slumbering on the Norway foam, The pilot of some small night-foundered skiff Deeming some island, oft, as seamen tell, With fixèd anchor in his scaly rind	15
Moors by his side under the lee, while night Invests the sea and wishèd morn delays. So stretched out huge in length the Arch-Fiend lay, Chained on the burning lake; nor ever thence Had risen or heaved his head but that the will	20
And high permission of all-ruling Heaven Left him at large to his own dark designs, That with reiterated crimes he might Heap on himself damnation, while he sought Evil to others, and enraged might see	25
How all his malice served but to bring forth Infinite goodness, grace, and mercy, shown On Man by him seduced, but on himself Treble confusion, wrath, and vengeance poured. Forthwith upright he rears from off the pool	30
His mighty stature; on each hand the flames, Driven backward, slope their pointing spires, and, rolled In billows, leave i' the midst a horrid vale. Then with expanded wings he steers his flight Aloft, incumbent on the dusky air,	35
That felt unusual weight, till on dry land He lights—	

- (a) What do you learn of the plans 'all-ruling Heaven' has for Satan in this passage?
- (b) How do the structure and language of the passage create an impression of Satan's appearance?
- (c) How is the appearance of Satan and his comrades presented elsewhere in Book I?

(30 marks)

Turn over ►

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

Read the following poem. Then answer all the questions.

Nurse's Song

When the voices of children are heard on the green,
And whisperings are in the dale,
The days of my youth rise fresh in my mind,
My face turns green and pale.

Then come home my children, the sun is gone down, 5
And the dews of night arise.
Your spring and your day are wasted in play,
And your winter and night in disguise.

- (a) What kind of relationship exists between the Nurse and her children?
- (b) How do the structure and language of the poem contribute to its meanings?
- (c) Write about how the relationship between adults and children is presented in **two** or **three** other poems from *The Songs* that you have read.

(30 marks)

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

Read the following poem. Then answer all the questions.

II

Loveliest of trees, the cherry now
Is hung with bloom along the bough,
And stands about the woodland ride
Wearing white for Eastertide.

Now, of my threescore years and ten, 5
Twenty will not come again,
And take from seventy springs a score,
It only leaves me fifty more.

And since to look at things in bloom 10
Fifty springs are little room,
About the woodlands I will go
To see the cherry hung with snow.

- (a) What ideas does the poem express?
- (b) How do the form, structure and language of the poem contribute to its effect upon the reader?
- (c) Explore Housman's treatment of time in **two** or **three** other poems from *A Shropshire Lad*.

(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.

7 **ARTHUR MILLER:** *Death of a Salesman*

- EITHER** (a) [BEN to Biff] Never fight fair with a stranger, boy. You'll never get out of the jungle that way.

How significant is Ben's advice in the context of Miller's presentation of life and work in post-war America?

You might consider, for example:

- Ben's influence on the Lomans
- Biff's and Happy's achievements
- Charley and Howard as businessmen.

(40 marks)

- OR** (b) How does Miller use the differences between Biff and Happy to explore the values of post-war American society in *Death of a Salesman*?

(40 marks)

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

- EITHER** (a) [BIG DADDY] Gooper's wife's a good breeder, you got to admit she's fertile ... she's got five head of them, now, and another one's comin'.

How does Williams present women in the society of the play? You should consider the characters of Big Mama, Maggie and Mae.

(40 marks)

- OR** (b) How do secrets and lies enable Williams to explore the motives and values of characters in *Cat on a Hot Tin Roof*?

(40 marks)

Turn over ►

9 JOHN OSBORNE: *Look Back in Anger*

- EITHER** (a) [JIMMY] Oh heavens, how I long for a little ordinary human enthusiasm. Just enthusiasm – that’s all.

How far does Jimmy’s complaint seem justified by the depiction of English society in the 1950s in *Look Back in Anger*?

You might consider, for example:

- the relationship between social classes
- the political scene
- Jimmy’s background and experience of life.

(40 marks)

- OR** (b) How does Osborne use the relationship between Alison and Jimmy to explore class conflict in English society of the 1950s?

(40 marks)

10 TOM STOPPARD: *Rosencrantz and Guildenstern Are Dead*

- EITHER** (a) [ROS] My name is Guildenstern, and this is Rosencrantz. (Guil confers briefly with him.) (without embarrassment) I’m sorry – *his* name’s Guildenstern, and *I’m* Rosencrantz.

Explore the notion of identity in the context of the play as a whole.

You might consider, for example:

- the central characters’ own confusion
- the ways the Players swap roles
- the character of Hamlet in the surrounding framework of the play.

(40 marks)

- OR** (b) ‘Although set in the past, this is a distinctly modern play.’

What aspects of the play do you find particularly modern?

(40 marks)

11 CARYL CHURCHILL: *Top Girls*

- EITHER** (a) Act One has been described as expressing a ‘universal female resentment which continues on various levels throughout the play’.

How does Churchill explore this ‘resentment’ through the play’s modern characters?

(40 marks)

- OR** (b) How are the roles of women in family life explored in *Top Girls*?

(40 marks)

12 PETER SHAFFER: *Amadeus*

EITHER (a) [SALIERI] God needed Mozart to let himself into the world. And Mozart needed me to get him worldly advancement. So it would be a battle to the end – and Mozart was the battleground.

To what extent is the relationship between Salieri and Mozart presented as a ‘battle’ in *Amadeus*?

(40 marks)

OR (b) How important is the context of the court and court life in enabling the audience to understand the problems in Mozart’s musical career? You might consider, for example:

- the power of the ‘patron’ in the arts
- the effect of rivalry between artists
- the importance of public recognition.

(40 marks)

END OF QUESTIONS

There are no questions printed on this page