

General Certificate of Education  
June 2008  
Advanced Subsidiary Examination



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

**LTB2**

Wednesday 21 May 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 black ink or black 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.



That she hadde had a ship hirself allone.  
 And therefore, woostou what is best to doone?  
 This asketh haste, and of an hastif thing  
 Men may nat preche or maken tariyng. 35  
 Anon go gete us faste into this in  
 A kneding trogh, or ellis a kymelin,  
 For ech of us, but looke that they be large,  
 In which we mowe swimme as in a barge,  
 And han therinne vitaille suffisant  
 But for a day: fy on the remenant! 40  
 The water shal aslake and goon away  
 Aboute prime upon the nexte day.  
 But Robin may nat wite of this, thy knave,  
 Ne eek thy maide Gille I may nat save;  
 Axe nat why, for though thou aske me, 45  
 I wol nat tellen Goddes privetee.'

- (a) What do you learn about the characters of Nicholas and John in the extract?
- (b) Comment on Chaucer's uses of structure and language in this extract.
- (c) How is Nicholas 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 Sun Rising*

Busy old fool, unruly sun,  
 Why dost thou thus,  
 Through windows, and through curtains call on us?  
 Must to thy motions lovers' seasons run?  
 Saucy pedantic wretch, go chide 5  
 Late school-boys, and sour prentices,  
 Go tell court-huntsmen, that the King will ride,  
 Call country ants to harvest offices;  
 Love, all alike, no season knows, nor clime,  
 Nor hours, days, months, which are the rags of time. 10

Thy beams, so reverend, and strong  
 Why shouldst thou think?  
 I could eclipse and cloud them with a wink,  
 But that I would not lose her sight so long:  
 If her eyes have not blinded thine, 15  
 Look, and tomorrow late, tell me,  
 Whether both th'Indias of spice and mine  
 Be where thou left'st them, or lie here with me.  
 Ask for those kings whom thou saw'st yesterday,  
 And thou shalt hear, All here in one bed lay. 20

She's all states, and all princes, I,  
 Nothing else is.  
 Princes do but play us; compared to this,  
 All honour's mimic; all wealth alchemy.  
 Thou sun art half as happy as we, 25  
 In that the world's contracted thus;  
 Thine age asks ease, and since thy duties be  
 To warm the world, that's done in warming us.  
 Shine here to us, and thou art everywhere;  
 This bed thy centre is, these walls, thy sphere. 30

- What does the speaker object to about the sun?
- What does the poem's imagery suggest about the speaker's feelings for his mistress?
- Write about how Donne presents strong feelings about a person or situation in **one** or **two** other poems of your choice.

(30 marks)

### 3 JOHN MILTON: *Paradise Lost Book 1*

Read the following extract. Then answer all the questions.

All these and more came flocking, but with looks Downcast and damp, yet such wherein appeared Obscure some glimpse of joy to have found their Chief Not in despair, to have found themselves not lost In loss itself, which on his countenance cast	5
Like doubtful hue; but he, his wonted pride Soon recollecting, with high words, that bore Semblance of worth, not substance, gently raised Their fainted courage, and dispelled their fears: Then straight commands that, at the warlike sound	10
Of trumpets loud and clarions, be upreared His mighty standard. That proud honour claimed Azazel as his right, a Cherub tall, Who forthwith from the glittering staff unfurled The imperial ensign, which, full high advanced,	15
Shone like a meteor streaming to the wind, With gems and golden lustre rich emblazed, Seraphic arms and trophies, all the while Sonorous metal blowing martial sounds; At which the universal host upsent	20
A shout that tore Hell's concave, and beyond Frighted the reign of Chaos and old Night. All in a moment through the gloom were seen Ten thousand banners rise into the air, With orient colours waving; with them rose	25
A forest huge of spears, and thronging helms Appeared, and serried shields in thick array Of depth immeasurable. Anon they move In perfect phalanx to the Dorian mood Of flutes and soft recorders—such as raised	30
To height of noblest temper heroes old Arming to battle, and instead of rage Deliberate valour breathed, firm, and unmoved With dread of death to flight or foul retreat, Nor wanting power to mitigate and suage	35
With solemn touches troubled thoughts, and chase Anguish and doubt and fear and sorrow and pain From mortal or immortal minds. Thus they, Breathing united force with fixed thought, Moved on in silence to soft pipes that charmed	40
Their painful steps o'er the burnt soil. And now Advanced in view they stand, a horrid front Of dreadful length and dazzling arms, in guise Of warriors old, with ordered spear and shield, Awaiting what command their mighty Chief	45
Had to impose.	

- (a) What do you learn of the state of mind of the angels and Satan in this passage?
- (b) How does Milton suggest the size and strength of the angels' army in the passage?
- (c) How are aspects of Satan's leadership presented elsewhere in *Book 1*?

(30 marks)

Turn over ►



**Turn over for the next question**

**Turn over ►**

---

**5 JOHN KEATS: *Selected Poems***

Read the following extract from *Isabella; or, The Pot of Basil*. Then answer all the questions.

## VII

So once more he had waked and anguishèd  
 A dreary night of love and misery,  
 If Isabel's quick eye had not been wed  
 To every symbol on his forehead high.  
 She saw it waxing very pale and dead, 5  
 And straight all flushed; so, lispèd tenderly,  
 'Lorenzo!' – here she ceased her timid quest,  
 But in her tone and look he read the rest.

## VIII

'O Isabella, I can half-perceive  
 That I may speak my grief into thine ear. 10  
 If thou didst ever anything believe,  
 Believe how I love thee, believe how near  
 My soul is to its doom: I would not grieve  
 Thy hand by unwelcome pressing, would not fear  
 Thine eyes by gazing; but I cannot live 15  
 Another night, and not my passion shrive.

## IX

'Love! thou art leading me from wintry cold,  
 Lady! thou leadest me to summer clime,  
 And I must taste the blossoms that unfold  
 In its ripe warmth this gracious morning time.' 20  
 So said, his erewhile timid lips grew bold,  
 And poesied with hers in dewy rhyme:  
 Great bliss was with them, and great happiness  
 Grew, like a lusty flower, in June's caress.

## X

Parting they seemed to tread upon the air, 25  
 Twin roses by the zephyr blown apart  
 Only to meet again more close, and share  
 The inward fragrance of each other's heart.  
 She, to her chamber gone, a ditty fair  
 Sang, of delicious love and honeyed dart; 30  
 He with light steps went up a western hill,  
 And bade the sun farewell, and joyed his fill.



## XI

All close they met again, before the dusk  
 Had taken from the stars its pleasant veil,  
 All close they met, all eves, before the dusk 35  
 Had taken from the stars its pleasant veil,  
 Close in a bower of hyacinth and musk,  
 Unknown of any, free from whispering tale.  
 Ah! better had it been for ever so,  
 Than idle ears should pleasure in their woe. 40

## XII

Were they unhappy then? – It cannot be –  
 Too many tears for lovers have been shed,  
 Too many sighs give we to them in fee,  
 Too much of pity after they are dead, 45  
 Too many doleful stories do we see,  
 Whose matter in bright gold were best be read;  
 Except in such a page where Theseus' spouse  
 Over the pathless waves towards him bows.

## XIII

But, for the general award of love,  
 The little sweet doth kill much bitterness; 50  
 Though Dido silent is in under-grove,  
 And Isabella's was a great distress,  
 Though young Lorenzo in warm Indian clove  
 Was not embalmed, this truth is not the less –  
 Even bees, the little almsmen of spring-bowers, 55  
 Know there is richest juice in poison-flowers.

- (a) What moral does the poet draw in verses XII and XIII from Isabella's and Lorenzo's situation?
- (b) How does Keats' use of language in the extract help to convey a sense of the lovers' feelings?
- (c) How does Keats present the effects of love in **either** *Lamia* **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.

*XLI*

In my own shire, if I was sad,  
 Homely comforters I had:  
 The earth, because my heart was sore,  
 Sorrowed for the son she bore;  
 And standing hills, long to remain, 5  
 Shared their short-lived comrade's pain.  
 And bound for the same bourn as I,  
 On every road I wandered by,  
 Trod beside me, close and dear,  
 The beautiful and death-struck year: 10  
 Whether in the woodland brown  
 I heard the beechnut rustle down,  
 And saw the purple crocus pale  
 Flower about the autumn dale;  
 Or littering far the fields of May 15  
 Lady-smocks a-bleaching lay,  
 And like a skylit water stood  
 The bluebells in the azured wood.

Yonder, lightening other loads,  
 The seasons range the country roads, 20  
 But here in London streets I ken  
 No such helpmates, only men;  
 And these are not in plight to bear,  
 If they would, another's care.  
 They have enough as 'tis: I see 25  
 In many an eye that measures me  
 The mortal sickness of a mind  
 Too unhappy to be kind.  
 Undone with misery, all they can  
 Is to hate their fellow man; 30  
 And till they drop they needs must still  
 Look at you and wish you ill.

- (a) What are the main differences between the speaker's life in his 'own shire' and his life 'in London streets'?
- (b) How do the poem's structure and language contribute to the contrast between verse one and verse two?
- (c) Write about how Housman presents aspects of country life in **one** or **two** other poems of your choice.

(30 marks)

**Turn over for Section B**

**Turn over ►**

---

**SECTION B: DRAMA**

Answer **one** question from this section.

There are 40 marks for each question.

---

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: Never fight fair with a stranger, boy. You'll never get out of the jungle that way.

To what extent is American society depicted as a 'jungle' in *Death of a Salesman*?

(40 marks)

**OR** (b) HAPPY: I'm gonna show you and everybody else that Willy Loman did not die in vain. He had a good dream.

In the light of Happy's comment, discuss Willy's dreams in the context of the whole play.

(40 marks)

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

**EITHER** (a) In the play's stage directions, Williams wrote, 'I'm trying to catch the true quality of experience ... in the thundercloud of common crisis'.

How is the 'common crisis' of Big Daddy's cancer used to reveal the nature of the play's characters?

(40 marks)

**OR** (b) **BIG MAMA** (to **MARGARET**): Something's not right! You're childless and my son drinks! [*Someone has called her downstairs and she has rushed to the door on the line above. She turns at the door and points at the bed.*]  
– When a marriage goes on the rocks, the rocks are *there*, right *there*!

What does Williams reveal about attitudes to women and marriage in the society of *Cat on a Hot Tin Roof*?

(40 marks)

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

**EITHER** (a) **JIMMY**: That's brother Nigel. He'll end up in the Cabinet one day ... he and his pals have been plundering and fooling everybody for generations.

To what extent does Osborne make Jimmy's class hostility an understandable response to the society in which he lives?

(40 marks)

**OR** (b) **JIMMY**: From the Latin *pusillus*, very little, and *animus*, the mind ... That's my wife! ... Behold the Lady *Pusillanimous*.

How far does Osborne's presentation of Alison and the play's other female characters challenge Jimmy's view of them?

(40 marks)

**Turn over for the next question**

**Turn over ►**

---

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

**EITHER** (a) ROS: Whatever became of the moment when one first knew about death? ...  
It must have been shattering – stamped into one’s memory.

How does Stoppard explore ideas about life and death through the situation of the central characters?

(40 marks)

**OR** (b) How essential is it to our understanding of the play that Rosencrantz and Guildenstern should be ‘two Elizabethan gentlemen’?

You might like to consider:

- the play’s connections with *Hamlet*
- the use of time and place
- when the play was first produced.

(40 marks)

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

**EITHER** (a) MARLENE: I think the eighties are going to be stupendous.  
JOYCE: Who for?  
MARLENE: For me. / I think I’m going up up up.

Does *Top Girls* support Marlene’s optimistic view of the future?

(40 marks)

**OR** (b) MARLENE (TO JOYCE): I know a managing director who’s got two children, she breast feeds in the board room, she pays a hundred pounds a week on domestic help ...

What does Churchill reveal about relationships between women and their children in *Top Girls*?

(40 marks)

**12 PETER SHAFFER: *Amadeus***

**EITHER** (a) What does Shaffer reveal about the effects of patronage and public approval on the careers of artists through the figures of Mozart and Salieri?

(40 marks)

**OR** (b) SALIERI: My quarrel wasn't with Mozart – it was *through* him! Through him to God who loved him so.

To what extent do Salieri's religious notions affect his 'quarrel' with Mozart?

You might like to consider:

- the bargain Salieri makes with God
- the importance of respectability to Salieri
- the importance of Mozart to God, according to Salieri.

(40 marks)

**END OF QUESTIONS**

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