

General Certificate of Education
June 2007
Advanced Subsidiary Examination



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

LTB2

Friday 25 May 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 will be marked on your ability to use good English, to organise information clearly and to use specialist vocabulary where appropriate.

SECTION A: POETRY

Answer **one** question from this section.

There are **30** marks for each question.

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 respond to the tasks.

Lo, which a greet thing is affeccioun!
 Men may dyen of imaginacioun,
 So depe may impressioun be take.
 This sely carpenter biginneth quake;
 Him thinketh verraily that he may see 5
 Nooes flood come walwinge as the see
 To drenchen Alisoun, his hony deere.
 He wepeth, weileth, maketh sory cheere;
 He siketh with ful many a sory swogh;
 He gooth and geteth him a kneding trogh, 10
 And after that a tubbe and a kymelin,
 And prively he sente hem to his in,
 And heng hem in the roof in privetee.
 His owene hand he made laddres thre,
 To climben by the ronges and the stalkes 15
 Unto the tubbes hanginge in the balkes,
 And hem vitailled, bothe trogh and tubbe,
 With breed and chese, and good ale in a jubbe,
 Suffisinge right ynogh as for a day.
 But er that he hadde maad al this array, 20
 He sente his knave, and eek his wenche also,
 Upon his nede to London for to go.
 And on the Monday, whan it drow to night,
 He shette his dore withoute candel-light,
 And dressed alle thing as it sholde be. 25
 And shortly, up they clomben alle thre:
 They seten stille wel a furlong way.

‘Now, *Pater-noster*, clom!’ seide Nicholay,
And ‘clom,’ quod John, and ‘clom’ seide
Alisoun.

This carpenter seide his devocioun, 30
And stille he sit, and biddeth his preyere,
Awaitinge on the reyn, if he it heere.

- (a) What do you learn of John’s preparations for the coming ‘flood’ in this passage?
- (b) Comment on the ways Chaucer combines poetry with storytelling in this passage.
- (c) How is the relationship between John and his wife depicted elsewhere in the *Tale*?
(30 marks)

Turn over for the next question

2 JOHN DONNE: *Prescribed Poems*

Read the following poem. Then respond to the tasks.

Love's Alchemy

Some that have deeper digged love's mine than I,
 Say, where his centric happiness doth lie:
 I have loved, and got, and told,
 But should I love, get, tell, till I were old,
 I should not find that hidden mystery; 5
 Oh, 'tis imposture all:
 And as no chemic yet the elixir got,
 But glorifies his pregnant pot,
 If by the way to him befall
 Some odoriferous thing, or medicinal, 10
 So, lovers dream a rich and long delight,
 But get a winter-seeming summer's night.

Our ease, our thrift, our honour, and our day,
 Shall we, for this vain bubble's shadow pay?
 Ends love in this, that my man, 15
 Can be as happy as I can; if he can
 Endure the short scorn of a bridegroom's play?
 That loving wretch that swears,
 'Tis not the bodies marry, but the minds, 20
 Which he in her angelic finds,
 Would swear as justly, that he hears,
 In that day's rude hoarse minstrelsy, the spheres.
 Hope not for mind in women; at their best
 Sweetness and wit, they are but mummy, possessed.

- (a) What views about love are expressed in this poem?
- (b) How do the structure and language of the poem contribute to its meanings?
- (c) Write about how a less scornful attitude to love is expressed in **one** or **two** other of Donne's poems you have read.

(30 marks)

3 JOHN MILTON: *Paradise Lost Book I*

Read the following extract. Then respond to the tasks.

They heard and were abashed, and up they sprung
 Upon the wing, as when men wont to watch
 On duty, sleeping found by whom they dread,
 Rouse and bestir themselves ere well awake.
 Nor did they not perceive the evil plight 5
 In which they were, or the fierce pains not feel,
 Yet to their General's voice they soon obeyed
 Innumerable. As when the potent rod
 Of Amram's son, in Egypt's evil day,
 Waved round the coast, upcalled a pitchy cloud 10
 Of locusts, warping on the eastern wind,
 That o'er the realm of impious Pharaoh hung
 Like Night and darkened all the land of Nile,
 So numberless were those bad Angels seen
 Hovering on wing under the cope of Hell, 15
 'Twixt upper, nether, and surrounding fires;
 Till, at a signal given, the uplifted spear
 Of their great Sultan waving to direct
 Their course, in even balance down they light
 On the firm brimstone and fill all the plain: 20
 A multitude like which the populous North
 Poured never from her frozen loins to pass
 Rhene or the Danaw, when her barbarous sons
 Came like a deluge on the South and spread
 Beneath Gibraltar to the Libyan sands. 25
 Forthwith, from every squadron and each band,
 The heads and leaders thither haste where stood
 Their great Commander: godlike Shapes, and Forms
 Excelling human; princely Dignities;
 And Powers that erst in Heaven sat on thrones, 30
 Though of their names in Heavenly records now
 Be no memorial, blotted out and rased
 By their rebellion from the Books of Life.
 Nor had they yet among the sons of Eve
 Got them new names, till, wandering o'er the earth, 35
 Through God's high sufferance for the trial of man,
 By falsities and lies the greatest part
 Of mankind they corrupted to forsake
 God their Creator, and the invisible
 Glory of him that made them to transform 40
 Oft to the image of a brute, adorned
 With gay religions full of pomp and gold,
 And devils to adore for deities:
 Then were they known to men by various names,
 And various idols through the heathen world. 45

- What do you learn in this extract about the part played by the fallen angels in Mankind's history?
- How do the form and language of this extract contribute to its effect upon the reader?
- How does Milton use descriptions of Hell **or** the fallen angels effectively elsewhere in *Book I*?

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

Read the following poem. Then respond to the tasks.

London

I wander through each chartered street,
Near where the chartered Thames does flow,
And mark in every face I meet
Marks of weakness, marks of woe.

In every cry of every man, 5
In every infant's cry of fear,
In every voice, in every ban,
The mind-forged manacles I hear:

How the chimney-sweeper's cry 10
Every black'ning church appalls,
And the hapless soldier's sigh
Runs in blood down palace walls.

But most through midnight streets I hear
How the youthful harlot's curse
Blasts the new-born infant's tear, 15
And blights with plagues the marriage hearse.

- (a) What examples of the effects of 'mind-forged manacles' are described by the speaker in the poem?
- (b) How do the structure and language of the poem contribute to its meanings?
- (c) Write about how a more positive view of life is presented in **two** or **three** other of the *Songs* you have read.

(30 marks)

Turn over for the next question

5 JOHN KEATS: *Selected Poems*

Read the following extract from *The Eve of St Agnes*. Then respond to the tasks.

The Eve of St Agnes

I

St Agnes' Eve—Ah, bitter chill it was!
 The owl, for all his feathers, was a-cold;
 The hare limped trembling through the frozen grass,
 And silent was the flock in woolly fold:
 Numb were the Beadsman's fingers, while he told 5
 His rosary, and while his frosted breath,
 Like pious incense from a censer old,
 Seemed taking flight for heaven, without a death,
 Past the sweet Virgin's picture, while his prayer he saith.

II

His prayer he saith, this patient, holy man; 10
 Then takes his lamp, and riseth from his knees,
 And back returneth, meagre, barefoot, wan,
 Along the chapel aisle by slow degrees:
 The sculptured dead, on each side, seem to freeze,
 Emprisoned in black, purgatorial rails; 15
 Knights, ladies, praying in dumb orat'ries,
 He passeth by; and his weak spirit fails
 To think how they may ache in icy hoods and mails.

III

Northward he turneth through a little door,
 And scarce three steps, ere Music's golden tongue 20
 Flattered to tears this agèd man and poor;
 But no—already had his deathbell rung:
 The joys of all his life were said and sung:
 His was harsh penance on St Agnes' Eve.
 Another way he went, and soon among 25
 Rough ashes sat he for his soul's reprieve,
 And all night kept awake, for sinners' sake to grieve.

IV

That ancient Beadsman heard the prelude soft;
 And so it chanced, for many a door was wide,
 From hurry to and fro. Soon, up aloft, 30
 The silver, snarling trumpets 'gan to chide:
 The level chambers, ready with their pride,
 Were glowing to receive a thousand guests:
 The carvèd angels, ever eager-eyed,
 Stared, where upon their heads the cornice rests, 35
 With hair blown back, and wings put cross-wise on their breasts.

At length burst in the argent revelry,
With plume, tiara, and all rich array,
Numerous as shadows haunting faerily
The brain, new-stuffed, in youth, with triumphs gay 40
Of old romance. These let us wish away,
And turn, sole-thoughted, to one Lady there,
Whose heart had brooded, all that wintry day,
On love, and winged St Agnes' saintly care,
As she had heard old dames full many times declare. 45

- (a) What main features of the setting are established here in stanzas I to V?
 - (b) How does Keats's use of form, structure and language contribute to the effect of these stanzas upon the reader?
 - (c) How does Keats create a sense of place or setting in **either** *Lamia* **or** *Isabella*?
- (30 marks)

Turn over for the next question

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) WILLY [to Howard]: In those days there was personality in it ... There was respect, and comradeship, and gratitude in it. Today, it's all cut and dried, and there's no chance for bringing friendship to bear – or personality.

How does Miller use the contrasts between past and present to explore a changing society in *Death of a Salesman*?

(40 marks)

- OR** (b) LINDA: Why must everybody conquer the world?

How does Miller explore the nature of success in the society of *Death of a Salesman*? You might consider, for example:

- the figures of Ben, Charley and Howard
- Willy's ideas on successful salesmanship
- Biff's and Happy's aspirations.

(40 marks)

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

- EITHER** (a) BIG DADDY [speaking of his wealth]: ... that's one thing not offered in the Europe fire-sale or in the American markets or any markets on earth, a man can't buy his life with it, he can't buy back his life when his life is finished ...

How does Williams use the character of Big Daddy to explore the importance of money in the society of *Cat on a Hot Tin Roof*? You might consider, for example:

- the attitudes of Gooper, his wife and family
- the role of Reverend Tooker
- Big Daddy's relationship with Brick.

(40 marks)

- OR** (b) BRICK: Why can't exceptional friendship ... between two men be respected as something clean and decent?

How does Williams use Brick's friendship with Skipper to explore notions of masculinity in the society of *Cat on a Hot Tin Roof*?

(40 marks)

9 JOHN OSBORNE: *Look Back in Anger*

- EITHER** (a) HELENA [to Alison]: Either he [Jimmy] learns to behave like anyone else, and looks after you ... or you must get out of this mad-house ... He doesn't seem to know what love or anything else means.

How far does Osborne's presentation of Jimmy encourage an audience to share Helena's view of him?

(40 marks)

- OR** (b) The critic, Kenneth Tynan, said that '*Look Back in Anger* summed up what many of Osborne's contemporaries were feeling about their rulers and elders'.

How are such feelings expressed through the play? You might consider, for example:

- Jimmy Porter as a mouthpiece for 'anger'
- Alison and her family as representatives of the 'rulers and elders'.

(40 marks)

10 TOM STOPPARD: *Rosencrantz and Guildenstern Are Dead*

- EITHER** (a) The events of *Rosencrantz and Guildenstern Are Dead* take place within Shakespeare's tragedy *Hamlet*.

In what ways might Stoppard's play also be considered a tragedy?

Your discussion should take into account some of the traditional features of tragedy as a genre.

(40 marks)

- OR** (b) GUIL: It was chance, then?
 PLAYER: Chance?
 GUIL: You found us.
 PLAYER: Oh yes.
 GUIL: You were looking?
 PLAYER: Oh no.
 GUIL: Chance, then.
 PLAYER: Or fate.

How does the situation of Rosencrantz and Guildenstern allow Stoppard to explore the roles of chance and fate in human affairs?

(40 marks)

11 CARYL CHURCHILL: *Top Girls*

- EITHER** (a) MARLENE: She's a tough lady, Maggie. I'd give her a job.

How far do you think *Top Girls* reflects the political context of the early 1980s?

(40 marks)

- OR** (b) MARLENE: Did you have a bad dream? What happened in it? Well you're awake now, aren't you pet?
 ANGIE: Frightening.

Discuss the significance of the play's ending in the context of the play as a whole. You might consider, for example:

- when Angie's dream occurs in the play's time sequence
- the presentation of Angie's character
- relationships between women in the play, in the home and at work.

(40 marks)

12 PETER SHAFFER: *Amadeus*

- EITHER** (a) Salieri says of himself that he ‘gave salons and soirées, and worshipped the season round at the altar of Success!’

How does the relationship between Salieri and Mozart enable Shaffer to explore the nature of success in the society of the play?

(40 marks)

- OR** (b) ‘Despite the play’s very specific historical settings, this is also a play with modern concerns.’

What do you think is ‘modern’ about the play?

(40 marks)

END OF QUESTIONS

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