

General Certificate of Education  
January 2003  
Advanced Subsidiary Examination



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

Tuesday 14 January 2003 Afternoon 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**

- 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.

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TP/0103/LTB2

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**SECTION A: POETRY**

Answer **one** question from this Section.

Each question carries **30** marks.

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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 meaning.

**1 GEOFFREY CHAUCER: *The Merchant's Tale***

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

This Januarie, as blind as is a stoon,  
 With Mayus in his hand, and no wight mo,  
 Into his fresshe gardyn is ago,  
 And clapte to the wicket sodeynly,  
 'Now wyf,' quod he, 'heere nis but thou and I,           5  
 That art the creature that I best love.  
 For by that Lord that sit in hevene above,  
 Levere ich hadde to dien on a knyf,  
 Than thee offende, trewe deere wyf!  
 For Goddes sake, think how I thee chees,           10  
 Noght for no coveitise, doutelees,  
 But oonly for the love I had to thee.  
 And though that I be oold, and may nat see,  
 Beth to me trewe, and I wol telle yow why.  
 Thre thinges, certes, shal ye winne therby:           15  
 First, love of Crist, and to youreself honour,  
 And al myn heritage, toun and tour;  
 I yeve it yow, maketh chartres as yow leste;  
 This shal be doon to-morwe er sonne reste,  
 So wisly God my soule bringe in blisse.           20  
 I prey yow first, in covenant ye me kisse;  
 And though that I be jalous, wite me noght.  
 Ye been so depe enprented in my thoght  
 That, whan that I considere youre beautee,  
 And therwithal the unlikely elde of me,           25  
 I may nat, certes, though I sholde die,  
 Forbere to been out of youre compaignye  
 For verray love; this is withouten doute.  
 Now kis me, wyf, and lat us rome aboute.'

This fresshe May, whan she thise wordes herde, 30  
 Beningnely to Januarie answerde,  
 But first and forward she bigan to wepe.  
 'I have,' quod she, 'a soule for to kepe  
 As wel as ye, and also myn honour,  
 And of my wifhod thilke tendre flour, 35  
 Which that I have assured in youre hond,  
 Whan that the preest to yow my body bond;  
 Wherefore I wole answerde in this manere,  
 By the leve of yow, my lord so deere:  
 I prey to God that nevere dawe the day 40  
 That I ne sterve, as foule as womman may,  
 If evere I do unto my kin that shame,  
 Or elles I empeyre so my name,  
 That I be fals; and if I do that lak,  
 Do strepe me and put me in a sak, 45  
 And in the nexte river do me drenche.  
 I am a gentil womman and no wenche.  
 Why speke ye thus? But men been evere untrewe,  
 And wommen have repreve of yow ay newe.  
 Ye han noon oother contenance, I leeve, 50  
 But speke to us of untrust and repreve.'

- (a) What does January promise May and what is May's response?
- (b) How are the characters of January and May reflected in their speech?
- (c) How is deceit presented here and 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 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.

- What do you think is the significance of the poem's title?
- How do the references to exploration and discovery contribute to the poem's effect?
- Comment on the way in which Donne employs similar references in other poems.

(30 marks)

### 3 JOHN MILTON: *Paradise Lost Book IX (9)*

Read the following extract. Then answer all the questions.

So said he, and forbore not glance or toy  
 Of amorous intent, well understood  
 Of Eve, whose eye darted contagious fire.  
 Her hand he seized, and to a shady bank,  
 Thick overhead with verdant roof embowered, 5  
 He led her, nothing loth; flowers were the couch,  
 Pansies, and violets, and asphodel,  
 And hyacinth – Earth’s freshest, softest lap.  
 There they their fill of love and love’s disport  
 Took largely, of their mutual guilt the seal, 10  
 The solace of their sin, till dewy sleep  
 Oppressed them, wearied with their amorous play.  
 Soon as the force of that fallacious fruit,  
 That with exhilarating vapour bland  
 About their spirits had played, and inmost powers 15  
 Made err, was now exhaled, and grosser sleep,  
 Bred of unkindly fumes, with conscious dreams  
 Encumbered, now had left them, up they rose  
 As from unrest, and, each the other viewing,  
 Soon found their eyes how opened, and their minds 20  
 How darkened; innocence, that as a veil  
 Had shadowed them from knowing ill, was gone;  
 Just confidence, and native righteousness,  
 And honour, from about them, naked left  
 To guilty shame: he covered, but his robe 25  
 Uncovered more. So rose the Danite strong,  
 Herculean Samson, from the harlot-lap  
 Of Philistean Dalilah, and waked  
 Shorn of his strength; they destitute and bare  
 Of all their virtue. Silent, and in face 30  
 Confounded, long they sat, as stricken mute;  
 Till Adam, though not less than Eve abashed,  
 At length gave utterance to these words constrained:

- What changes in Adam and Eve are described from line 19 onwards?
- Comment on the language used to describe “love’s disport” in the passage.
- How is the relationship between Adam and Eve shown here and in *Book IX* as a whole?

(30 marks)

Turn over ►



## 5 ELIZABETH BARRETT BROWNING: *Sonnets from the Portuguese*

Read the following sonnets. Then answer all the questions.

### XXXIII

Yes, call me by my pet-name! let me hear  
 The name I used to run at, when a child,  
 From innocent play, and leave the cowslips piled,  
 To glance up in some face that proved me dear  
 With the look of its eyes. I miss the clear 5  
 Fond voices which, being drawn and reconciled  
 Into the music of Heaven's undefiled,  
 Call me no longer. Silence on the bier,  
 While I call God . . . call God! – So let thy mouth 10  
 Be heir to those who are now exanimate.  
 Gather the north flowers to complete the south,  
 And catch the early love up in the late.  
 Yes, call me by that name, – and I, in truth,  
 With the same heart, will answer and not wait.

### XXXIV

With the same heart, I said, I'll answer thee  
 As those, when thou shalt call me by my name –  
 Lo, the vain promise! is the same, the same,  
 Perplexed and ruffled by life's strategy?  
 When called before, I told how hastily 5  
 I dropped my flowers or brake off from a game,  
 To run and answer with the smile that came  
 At play last moment, and went on with me  
 Through my obedience. When I answer now,  
 I drop a grave thought, break from solitude; 10  
 Yet still my heart goes to thee . . . ponder how . . .  
 Not as to a single good, but all my good!  
 Lay thy hand on it, best one, and allow  
 That no child's foot could run fast as this blood.

- (a) What kinds of importance does the speaker give to the 'pet-name' in *Sonnet XXXIII*?
- (b) How is the argument in *Sonnet XXXIII* developed in *Sonnet XXXIV*?
- (c) Comment on the language used to describe the past and childhood in these sonnets and in one other.  
 (30 marks)

Turn over ►

## 6 EMILY BRONTË: *Prescribed Poems*

Read the following poem. Then answer all the questions.

xii [132]. *How Clear She Shines*

How clear she shines! How quietly  
I lie beneath her guardian light;  
While heaven and earth are whispering me,  
‘Tomorrow, wake, but, dream tonight.’  
Yes, Fancy, come, my Fairy love! 5  
These throbbing temples softly kiss;  
And bend my lonely couch above  
And bring me rest, and bring me bliss.

The world is going; dark world, adieu!  
Grim world, conceal thee till the day; 10  
The heart, thou canst not all subdue,  
Must still resist, if thou delay!

Thy love I will not, will not share;  
Thy hatred only wakes a smile;  
Thy griefs may wound – thy wrongs may tear, 15  
But, oh, thy lies shall ne’er beguile!  
While gazing on the stars that glow  
Above me, in that stormless sea,  
I long to hope that all the woe  
Creation knows, is held in thee! 20

And this shall be my dream tonight;  
I’ll think the heaven of glorious spheres  
Is rolling on its course of light  
In endless bliss, through endless years;  
I’ll think, there’s not one world above, 25  
Far as these straining eyes can see,  
Where wisdom ever laughed at Love,  
Or Virtue crouched to Infamy;

Where, writhing ’neath the strokes of Fate,  
The mangled wretch was forced to smile; 30  
To match his patience ’gainst her hate,  
His heart rebellious all the while.  
Where Pleasure still will lead to wrong,  
And helpless Reason warn in vain;  
And Truth is weak, and Treachery strong; 35  
And Joy the surest path to Pain;  
And Peace, the lethargy of Grief;  
And Hope, a phantom of the soul;  
And Life, a labour, void and brief;  
And Death, the despot of the whole! 40

- (a) What is the nature of 'the dream' described in the poem?
- (b) How does the poem's language suggest a contrast between 'the dream' and the 'grim world'?
- (c) Comment on the use of contrast in **one** or **two** other poems.

*(30 marks)*

**TURN OVER FOR THE NEXT SECTION**

**Turn over ►**

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**SECTION B: DRAMA**

Answer **one** question from this Section.

Each question carries **40** marks.

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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) To what extent can Willy Loman be regarded as a tragic figure? (40 marks)
- OR** (b) How important is the notion of 'salesmanship' in what Miller has to say about American society? (40 marks)

**8 TENNESSEE WILLIAMS:** *A Streetcar Named Desire*

- EITHER** (a) How is the changing nature of American society reflected through the play's central characters? (40 marks)
- OR** (b) Explore the ways in which Williams uses lighting, music and other effects to create dramatically appropriate moods and atmosphere in the play. (40 marks)

**9 SAMUEL BECKETT:** *Waiting for Godot*

- EITHER** (a) 'They give birth astride of a grave, the light gleams an instant, then it's night once more.' (Pozzo, Act 2).
- How do the characters of Pozzo and Lucky contribute to the vision of life presented in *Waiting for Godot*? (40 marks)
- OR** (b) The play is often described as belonging to the 'Theatre of the Absurd'. What is 'absurd' about it? (40 marks)

**10 ROBERT BOLT: *A Man for all Seasons***

**EITHER** (a) To what extent does Bolt manage to turn distant historical events into a play that speaks to modern audiences? (40 marks)

**OR** (b) Explore the ways in which some of the distancing devices Bolt uses affect your response to the play. You might wish to consider:

- the stage set
- characterisation, in particular *The Common Man*
- anything else you think appropriate. (40 marks)

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

**EITHER** (a) How might a knowledge of the political and social contexts of the late 1970s and early 1980s help our understanding of *Top Girls*? (40 marks)

**OR** (b) Explore the use Churchill makes of some of the play's modern characters to provide different perspectives on Marlene. (40 marks)

**12 WILLY RUSSELL: *Educating Rita***

**EITHER** (a) 'The play's effect derives from a simple clash of opposites.'

Explore some of the ways in which the 'opposites' produce the 'clash' referred to in the quotation. (40 marks)

**OR** (b) What does the play suggest a university education can offer a woman like Rita and what might be its drawbacks? (40 marks)

**END OF QUESTIONS**