

General Certificate of Education
January 2004
Advanced Subsidiary Examination



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

Thursday 15 January 2004 Morning 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.
- *Paradise Lost Book IX(9)* and *Educating Rita* are examined for the last time in this paper. Questions 7 and 14 should therefore be attempted only by candidates who are re-sitting *Paradise Lost Book IX(9)* or *Educating Rita*.

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 meaning.

1 GEOFFREY CHAUCER: *The Merchant's Tale*

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

<p>Allas, this noble Januarie free, Amidde his lust and his prosperitee, Is woxen blind, and that al sodeynly. He wepeth and he wailleth pitously; And therewithal the fyr of jalousie,</p>	5
<p>Lest that his wyf sholde falle in som folye, So brente his herte that he wolde fain That som man bothe hire and him had slain. For neither after his deeth, nor in his lyf, Ne wolde he that she were love ne wyf,</p>	10
<p>But evere live as widwe in clothes blake, Soul as the turtle that lost hath hire make. But atte laste, after a month or tweye, His sorwe gan aswage, sooth to seye; For whan he wiste it may noon oother be,</p>	15
<p>He paciently took his adversitee, Save, out of doute, he may nat forgoon That he nas jalous everemoore in oon; Which jalousye it was so outrageous, That neither in halle, n'in noon oother hous,</p>	20
<p>Ne in noon oother place, neverthemo, He nolde suffre hire for to ride or go, But if that he had hond on hire alway; For which ful ofte wepeth fresshe May, That loveth Damyan so beningnely</p>	25
<p>That she moot oother dien sodeynly, Or elles she moot han him as hir leste. She waiteth whan hir herte wolde breste.</p>	

Upon that oother side Damyan
Bicomen is the sorwefulleste man 30
That evere was; for neither night ne day
Ne mighte he speke a word to fresshe May,
As to his purpos, of no swich mateere,
But if that Januarie moste it heere,
That hadde an hand upon hire everemo. 35
But nathelees, by writing to and fro,
And privee signes, wiste he what she mente,
And she knew eek the fin of his entente.
O Januarie, what mighte it thee availle,
Thogh thou mighte se as fer as shippes saille? 40
For as good is blind deceyved be
As to be deceyved whan a man may se.

- (a) What effect does jealousy have on January's behaviour in this extract?
- (b) How does the language of the extract suggest the narrator's attitude towards the characters?
- (c) Explore the ways in which 'blindness' is significant in the Tale as a whole.

(30 marks)

TURN OVER FOR THE NEXT QUESTION

2 JOHN DONNE: *Prescribed Poems*

Read the following poem. Then answer all the questions.

Song

Sweetest love, I do not go,
 For weariness of thee,
 Nor in hope the world can show
 A fitter love for me;
 But since that I 5
 Must die at last, 'tis best,
 To use my self in jest
 Thus by feigned deaths to die.

Yesternight the sun went hence,
 And yet is here today, 10
 He hath no desire nor sense,
 Nor half so short a way:
 Then fear not me,
 But believe that I shall make
 Speedier journeys, since I take 15
 More wings and spurs than he.

O how feeble is man's power,
 That if good fortune fall,
 Cannot add another hour,
 Nor a lost hour recall! 20
 But come bad chance,
 And we join to it our strength,
 And we teach it art and length,
 Itself o'er us to advance.

When thou sigh'st, thou sigh'st not wind, 25
 But sigh'st my soul away,
 When thou weep'st, unkindly kind,
 My life's blood doth decay.
 It cannot be
 That thou lov'st me, as thou say'st, 30
 If in thine my life thou waste,
 Thou art the best of me.

Let not thy divining heart
 Forethink me any ill,
 Destiny may take thy part, 35
 And may thy fears fulfil;
 But think that we
 Are but turned aside to sleep;
 They who one another keep
 Alive, ne'er parted be. 40

- (a) What arguments does the speaker use to try to reassure his 'sweetest love'?
- (b) How do the language and form of the poem help to communicate its meanings?
- (c) Compare this poem with **one** or **two** other of Donne's poems which present a different treatment of

3 JOHN MILTON: *Paradise Lost Book I*

Read the following extract. Then answer all the questions.

Him the Almighty Power
 Hurl'd headlong flaming from the ethereal sky,
 With hideous ruin and combustion down
 To bottomless perdition, there to dwell
 In adamantine chains and penal fire, 5
 Who durst defy the Omnipotent to arms.
 Nine times the space that measures day and night
 To mortal men, he with his horrid crew
 Lay vanquished, rolling in the fiery gulf,
 Confounded, though immortal; but his doom 10
 Reserved him to more wrath, for now the thought
 Both of lost happiness and lasting pain
 Torments him: round he throws his baleful eyes,
 That witnessed huge affliction and dismay,
 Mixed with obdurate pride and steadfast hate; 15
 At once, as far as angel's ken, he views
 The dismal situation waste and wild;
 A dungeon horrible, on all sides round,
 As one great furnace flamed, yet from those flames
 No light, but rather darkness visible 20
 Served only to discover sights of woe,
 Regions of sorrow, doleful shades, where peace
 And rest can never dwell, hope never comes
 That comes to all, but torture without end
 Still urges, and a fiery deluge, fed 25
 With ever-burning sulphur unconsumed.
 Such place Eternal Justice had prepared
 For those rebellious, here their prison ordain'd
 In utter darkness, and their portion set,
 As far removed from God and light of Heaven 30
 As from the centre thrice to the utmost pole.
 Oh, how unlike the place from whence they fell!

- (a) What is Satan's reaction to his new situation?
- (b) How does Milton's use of language and verse form contribute to the reader's sense of what Hell is like?
- (c) How does Milton try to suggest a conflict on an epic scale, here and elsewhere in *Book I*?

(30 marks)

5 ELIZABETH BARRETT BROWNING: *Sonnets from the Portuguese*

Read the following sonnet. Then answer all the questions.

XLIII

How do I love thee? Let me count the ways.
 I love thee to the depth and breadth and height
 My soul can reach, when feeling out of sight
 For the ends of Being and ideal Grace.
 I love thee to the level of everyday's 5
 Most quiet need, by sun and candlelight.
 I love thee freely, as men strive for Right;
 I love thee purely, as they turn from Praise.
 I love thee with the passion put to use
 In my old griefs, and with my childhood's faith. 10
 I love thee with a love I seemed to lose
 With my lost saints, – I love thee with the breath,
 Smiles, tears, of all my life! – and, if God choose,
 I shall but love thee better after death.

- (a) What qualities of love is the speaker in this sonnet seeking to express?
- (b) How does the sonnet's language and form help to suggest these qualities?
- (c) 'How do I love thee?' Write about how Elizabeth Barrett Browning expresses love in **one** or **two** other sonnets.

(30 marks)

TURN OVER FOR THE NEXT QUESTION

6 EMILY BRONTË: *Prescribed Poems*

Read the following poem. Then answer all the questions.

139

In the earth, the earth thou shalt be laid
A grey stone standing over thee;
Black mould beneath thee spread
And black mould to cover thee –

‘Well, there is rest there
So fast come thy prophecy –
The time when my sunny hair
Shall with grass roots twined be’ 5

But cold, cold is that resting place
Shut out from Joy and Liberty 10
And all who loved thy living face
Will shrink from its gloom and thee

‘Not so, *here* the world is chill
And sworn friends fall from me
But *there*, they’ll own me still 15
And prize my memory’

Farewell, then, all that love
All that deep sympathy:
Sleep on, heaven laughs above –
Earth never misses thee – 20

Turf-sod and tombstone drear
Part human company
One heart broke, only, there
That heart was worthy thee! –

- (a) What different arguments are presented through the poem’s two voices?
- (b) How do the poem’s language and structure contribute to its meaning?
- (c) Write about another of Brontë’s poems that has a death or a farewell as its subject matter, making some comparisons with the poem above.

(30 marks)

7 JOHN MILTON: *Paradise Lost Book IX(9)*

Read the following extract. Then answer all the questions.

To him she hasted; in her face Excuse
 Came prologue, and apology to prompt,
 Which, with bland words at will, she thus addressed:
 ‘Hast thou not wondered, Adam, at my stay?
 Thee I have missed, and thought it long, deprived 5
 Thy presence, agony of love till now
 Not felt, nor shall be twice, for never more
 Mean I to try, what rash untried I sought,
 The pain of absence from thy sight. But strange
 Hath been the cause, and wonderful to hear: 10
 This tree is not, as we are told, a tree
 Of danger tasted, nor to evil unknown
 Opening the way, but of divine effect
 To open eyes, and make them Gods who taste;
 And hath been tasted such. The Serpent wise, 15
 Or not restrained as we or not obeying,
 Hath eaten of the fruit, and is become,
 Not dead, as we are threatened, but thenceforth
 Endued with human voice and human sense,
 Reasoning to admiration, and with me 20
 Persuasively hath so prevailed that I
 Have also tasted, and have also found
 The effects to correspond – opener mine eyes,
 Dim erst, dilated spirits, ampler heart,
 And growing up to Godhead; which for thee 25
 Chiefly I sought, without thee can despise.
 For bliss, as thou hast part, to me is bliss,
 Tedious, unshared with thee, and odious soon.
 Thou, therefore, also taste, that equal lot
 May join us, equal joy, as equal love, 30
 Lest, thou not tasting, different degree
 Disjoin us, and I then too late renounce
 Deity for thee, when Fate will not permit.’
 Thus Eve, with countenance blithe, her story told,
 But in her cheek distemper flushing glowed. 35
 On the other side, Adam, soon as he heard
 The fatal trespass done by Eve, amazed,
 Astonied, stood and blank, while horror chill
 Ran through his veins, and all his joints relaxed.
 From his slack hand the garland wreathed for Eve 40
 Down dropped, and all the faded roses shed.

- (a) What arguments does Eve use to persuade Adam to taste the fruit?
- (b) ‘Excuse . . . apology . . . bland words at will.’ How does Milton create a sense of these things in Eve’s speech?
- (c) Comment on Adam’s reaction to Eve’s confession here and elsewhere in *Book IX*.

(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.

8 ARTHUR MILLER: *Death of a Salesman*

EITHER (a) CHARLEY (of Willy Loman): Nobody dast blame this man.

How far is it possible to agree with Charley? (40 marks)

OR (b) ‘I wrote *Salesman* at the beginning of the greatest boom in world history . . . but there was still the fear of the Depression.’ (Miller)

How are these matters reflected in *Death of a Salesman*? You might like to consider:

- how Willy makes his living;
- the values he and his family have lived by;
- how the play reflects the social changes that have taken place during Willy’s life;
- anything else appropriate.

(40 marks)

9 TENNESSEE WILLIAMS: *A Streetcar Named Desire*

EITHER (a) Some critics suggest that Williams takes no sides in the conflict between Blanche and Stanley. Do you agree? (40 marks)

OR (b) What does the setting of *A Streetcar Named Desire* contribute to the play’s dramatic impact? Consider both *where* it is set and *when* it is set. (40 marks)

10 SAMUEL BECKETT: *Waiting for Godot*

- EITHER** (a) ‘*Waiting for Godot* is a play which illustrates that the more things change the more they remain the same.’

In the light of this comment, consider the kinds of changes that take place in the course of the play and the ways in which the characters are affected by them. (40 marks)

- OR** (b) VLADIMIR: What are we doing here, *that* is the question? And we are blessed in this, that we happen to know the answer . . . we are waiting for Godot to come.

How important is Vladimir’s comment to your understanding of *Waiting for Godot*? (40 marks)

11 ROBERT BOLT: *A Man for all Seasons*

- EITHER** (a) How does the play’s historical setting contribute to Bolt’s exploration of moral issues?

Consider how the central characters are affected by the historical events in which they are involved. (40 marks)

- OR** (b) ‘I set out with no very well-formed idea of what kind of play it was to be, except that it was not to be naturalistic.’ (Bolt)

In your opinion, what kind of play is *A Man for all Seasons*? You might like to consider:

- the stage set;
- the use of theatrical devices;
- the language and characterisation;
- anything else appropriate.

(40 marks)

12 CARYL CHURCHILL: *Top Girls*

- EITHER** (a) One theatre director has said that *Top Girls* is about the price women pay for their success. How far do you agree? (40 marks)

- OR** (b) MARLENE (to Joyce): I don’t believe in class. Anyone can do anything if they’ve got what it takes.

How does *Top Girls* explore issues of social class in the 1980s? (40 marks)

13 PETER SHAFFER: *Amadeus*

EITHER (a) SALIERI: Was Mozart good? Goodness is nothing in the furnace of art.

Explore Salieri's statement in the light of Shaffer's presentation of Mozart and Salieri.
(40 marks)

OR (b) How does the play's setting contribute to its dramatic impact? You should consider *when* and *where* the play is set.
(40 marks)

14 WILLY RUSSELL: *Educating Rita*

EITHER (a) How does Russell use 'the study of literature' as a means of exploring the respective cultures of the play's two characters?
(40 marks)

OR (b) *Educating Rita* has only two characters in a single setting. What does the play gain and what does it lose by this?
(40 marks)

END OF QUESTIONS