

General Certificate of Education
June 2004
Advanced Subsidiary Examination



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

Monday 7 June 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.

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.

'Out, help; alas, harrow!' he gan to crye,
 'O stronge lady stoore, what dostow?'
 And she answerde, 'Sire, what eyleth yow?
 Have pacience and resoun in youre minde!
 I have yow holpe on bothe youre eyen blinde. 5
 Up peril of my soule, I shal nat lien,
 As me was taught, to heele with youre eyen,
 Was no thing bet, to make yow to see,
 Than strugle with a man upon a tree.
 God woot, I dide it in ful good entente.' 10
 'Strugle,' quod he, 'ye algate in it wente.
 God yeve yow bothe on shames deth to dien.'
 He swived thee, I saugh it with mine yen,
 And elles be I hanged by the hals!
 'Thanne is,' quod she, 'my medicine fals; 15
 For certainly, if that ye mighte se,
 Ye wolde nat seyn thise wordes unto me.
 Ye han som glimsing, and no parfit sighte.'
 'I se,' quod he, 'as wel as evere I mighte,
 Thonked be God, with bothe mine eyen two, 20
 And by my trouthe, me thoughte he dide thee so.'
 'Ye maze, maze, goode sire,' quod she;
 'This thank have I for I have maad yow see.
 Allas,' quod she, 'that evere I was so kinde!'
 'Now, dame,' quod he, 'lat al passe out of minde. 25
 Com doun, my lief, and if I have missaid,
 God helpe me so, as I am yvele apaid.
 But, by my fader soule, I wende han seyn
 How that this Damyan hadde by thee leyn,
 And that thy smok hadde leyn upon his brest.' 30

'Ye, sire,' quod she, 'ye may wene as yow lest.
 But, sire, a man that waketh out of his sleep,
 He may nat sodeynly wel taken keep
 Upon a thing, ne seen it parfitly,
 Til that he be adawed verraily. 35
 Right so a man that longe hath blind ybe,
 Ne may nat sodeynly so wel yse,
 First whan his sighte is newe come ageyn,
 As he that hath a day or two yseyn.
 Til that youre sighte ysatled be a while, 40
 Ther may ful many a sighte yow bigile.
 Beth war, I prey yow; for, by hevene king,
 Ful many a man weneth to seen a thing,
 And it is al another than it semeth.
 He that misconceyveth, he misdemeth.' 45
 And with that word she leep down fro the tree.

- (a) What arguments does May employ to persuade January that he was mistaken in what he saw?
- (b) How does the language of the passage reflect each character's reaction to the situation?
- (c) How does Chaucer use ideas about seeing and understanding 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.

Twicknam Garden

Blasted with sighs, and surrounded with tears,
 Hither I come to seek the spring,
 And at mine eyes, and at mine ears,
 Receive such balms, as else cure everything;
 But O, self traitor, I do bring 5
 The spider love, which transubstantiates all,
 And can convert manna to gall,
 And that this place may thoroughly be thought
 True paradise, I have the serpent brought.

'Twere wholesomer for me, that winter did 10
 Benight the glory of this place,
 And that a grave frost did forbid
 These trees to laugh, and mock me to my face;
 But that I may not this disgrace
 Endure, nor yet leave loving, Love, let me 15
 Some senseless piece of this place be;
 Make me a mandrake, so I may groan here,
 Or a stone fountain weeping out my year.

Hither with crystal vials, lovers come,
 And take my tears, which are love's wine, 20
 And try your mistress' tears at home,
 For all are false, that taste not just like mine;
 Alas, hearts do not in eyes shine,
 Nor can you more judge woman's thoughts by tears,
 Than by her shadow, what she wears. 25
 O perverse sex, where none is true but she,
 Who's therefore true, because her truth kills me.

- In what situation does the speaker find himself?
- How do the poem's language and structure show the speaker's emotions?
- Write about some of the characteristics of 'Metaphysical poetry' found in this poem and **one** or **two** others in the selection.

(30 marks)

3 JOHN MILTON: *Paradise Lost Book I*

Read the following extract. Then answer all the questions.

Thrice he assayed, and thrice, in spite of scorn,
Tears, such as Angels weep, burst forth; at last
Words interwove with sighs found out their way:
‘O myriads of immortal Spirits! O Powers
Matchless, but with the Almighty! – and that strife 5
Was not inglorious, though the event was dire,
As this place testifies, and this dire change,
Hateful to utter. But what power of mind,
Foreseeing or presaging, from the depth
Of knowledge past or present could have feared 10
How such united force of gods, how such
As stood like these, could ever know repulse?
For who can yet believe, though after loss,
That all these puissant legions, whose exile
Hath emptied Heaven, shall fail to reascend, 15
Self-raised, and repossess their native seat?
For me, be witness all the host of Heaven,
If counsels different or danger shunned
By me have lost our hopes. But he who reigns
Monarch in Heaven till then as one secure 20
Sat on his throne, upheld by old repute,
Consent or custom, and his regal state
Put forth at full, but still his strength concealed,
Which tempted our attempt, and wrought our fall.
Henceforth his might we know, and know our own, 25
So as not either to provoke or dread
New war, provoked: our better part remains
To work in close design, by fraud or guile,
What force effected not; that he no less
At length from us may find, who overcomes 30
By force hath overcome but half his foe.
Space may produce new Worlds; whereof so rife
There went a fame in Heaven that he ere long
Intended to create, and therein plant
A generation whom his choice regard 35
Should favour equal to the Sons of Heaven.
Thither, if but to pry, shall be perhaps
Our first eruption – thither, or elsewhere:
For this infernal pit shall never hold
Celestial Spirits in bondage, nor the Abyss 40
Long under darkness cover. But these thoughts
Full counsel must mature. Peace is despaired,
For who can think submission? War then, war
Open or understood, must be resolved.’

- What grounds for optimism does Satan see in the situation?
- How do the language and structure of Satan’s speech suggest his powers as an orator?
- How are Satan’s qualities as a leader presented here and 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.

The Lamb

Little Lamb who made thee? Dost thou know who made thee? Gave thee life and bid thee feed By the stream and o'er the mead; Gave thee clothing of delight,	5
Softest clothing woolly bright; Gave thee such a tender voice, Making all the vales rejoice. Little Lamb who made thee? Dost thou know who made thee?	10
Little Lamb I'll tell thee, Little Lamb I'll tell thee: He is callèd by thy name, For he calls himself a lamb. He is meek and he is mild;	15
He became a little child. I a child and thou a lamb, We are callèd by his name. Little Lamb God bless thee. Little Lamb God bless thee.	20

- (a) What answers are given to the question posed in the first line?
- (b) How do the language and structure of this poem contribute to the reader's sense of it as a 'song of innocence'?
- (c) Write about how the natural world is presented in **at least two** other poems by Blake.

(30 marks)

5 ELIZABETH BARRETT BROWNING: *Sonnets from the Portuguese*

Read the following sonnet. Then answer all the questions.

XXVII

My own Belovèd, who hast lifted me
 From this drear flat of earth where I was thrown,
 And, in betwixt the languid ringlets, blown
 A life-breath, till the forehead hopefully
 Shines out again, as all the angels see, 5
 Before thy saving kiss! My own, my own,
 Who camest to me when the world was gone,
 And I who looked for only God, found *thee*!
 I find thee; I am safe, and strong, and glad.
 As one who stands in dewless asphodel, 10
 Looks backward on the tedious time he had
 In the upper life, – so I, with bosom-swell,
 Make witness, here, between the good and bad,
 That Love, as strong as death, retrieves as well.

- (a) What changes have occurred in the speaker's life since her lover entered it?
- (b) How do the language and structure of the sonnet help to express the speaker's emotions?
- (c) Explore how a sense of change or transformation is expressed in **one** or **two** other sonnets.

(30 marks)

TURN OVER FOR THE NEXT QUESTION

Turn over ►

6 EMILY BRONTË: *Prescribed Poems*

Read the following poem. Then answer all the questions.

ii [160] *Stars*

Ah! why, because the dazzling sun
Restored our Earth to joy,
Have you departed, every one,
And left a desert sky?

All through the night, your glorious eyes 5
Were gazing down in mine,
And with a full heart's thankful sighs,
I blessed that watch divine.

I was at peace, and drank your beams 10
As they were life to me;
And revelled in my changeful dreams,
Like petrel on the sea.

Thought followed thought, star followed star,
Through boundless regions, on;
While one sweet influence, near and far, 15
Thrilled through, and proved us one!

Why did the morning dawn to break
So great, so pure, a spell;
And scorch with fire, the tranquil cheek,
Where your cool radiance fell? 20

Blood-red, he rose, and, arrow-straight,
His fierce beams struck my brow;
The soul of nature, sprang, elate,
But *mine* sank sad and low!

My lids closed down, yet through their veil, 25
I saw him, blazing, still,
And steep in gold the misty dale,
And flash upon the hill.

I turned me to the pillow, then,
To call back night, and see 30
Your worlds of solemn light, again,
Throb with my heart, and me!

It would not do – the pillow glowed,
And glowed both roof and floor;
And birds sang loudly in the wood, 35
And fresh winds shook the door;

The curtains waved, the wakened flies
Were murmuring round my room,
Imprisoned there, till I should rise,
And give them leave to roam. 40

Oh, stars, and dreams, and gentle night;
Oh, night and stars return!
And hide me from the hostile light,
That does not warm, but burn;

That drains the blood of suffering men; 45
Drinks tears, instead of dew;
Let me sleep through his blinding reign,
And only wake with you!

- (a) 'Oh, night and stars return!'

What does the speaker feel she has lost when the day breaks?

- (b) How is the daylight world presented in the poem?

- (c) '... hide me from the hostile light'.

Write about **one other** of Brontë's poems in which a desire to escape from or reject the world is expressed, making some comparisons with the poem above.

(30 marks)

TURN OVER FOR SECTION B

Turn over ►

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) BIFF (of his father): He had the wrong dreams. All, all, wrong.

Discuss Biff's assessment of Willy Loman's 'dreams' in the context of the play as a whole. (40 marks)

OR (b) Miller said of *Death of a Salesman* that it was 'a story about violence within the family'.

Write about the different kinds of violence in the play. (40 marks)

8 TENNESSEE WILLIAMS: *A Streetcar Named Desire*

EITHER (a) STANLEY (to Blanche): I'm afraid I'll strike you as being the unrefined type.

How far is *A Streetcar Named Desire* about the conflict between people from different social classes? (40 marks)

OR (b) Elia Kazan described *A Streetcar Named Desire* as 'a poetic tragedy'.

How far do you consider the play to be a tragedy? (40 marks)

9 SAMUEL BECKETT: *Waiting for Godot*

- EITHER** (a) The director of a recent production of *Waiting for Godot* said of Vladimir and Estragon, ‘These two clowns are ourselves without the house, car and 2.5 children.’

Is the play’s relevance limited to the time in which it was written? (40 marks)

- OR** (b) ‘Images of the circus, music hall and the theatre run throughout the play’.

How does Beckett make these images a part of the overall meanings of *Waiting for Godot*? You might like to consider:

- the appearance of the main characters;
- the use of comic ‘routines’;
- Pozzo and Lucky;
- anything else appropriate.

(40 marks)

10 ROBERT BOLT: *A Man for All Seasons*

- EITHER** (a) COMMON MAN (Alternative ending): It isn’t difficult to keep alive friends . . . just don’t make trouble – or if you must make trouble, make the sort of trouble that’s expected.

Taking into account these words of advice to the audience at the play’s end, explore the Common Man’s role in *A Man for All Seasons*. (40 marks)

- OR** (b) In his Author’s Preface, Bolt wrote that he had treated Thomas More as ‘a man with an adamantine (i.e. strong and unchanging) sense of his own self’. How is this treatment of the character reflected in *A Man for All Seasons*?

Consider not only More’s character and actions, but also how he contrasts with some of the other characters in the play. (40 marks)

11 CARYL CHURCHILL: *Top Girls*

- EITHER** (a) MRS KIDD (to Marlene): You’re one of these ballbreakers/that’s what you are. You’ll end up miserable and lonely. You’re not natural.

Discuss Mrs Kidd’s assessment of Marlene in the light of how women are presented in the play as a whole. (40 marks)

- OR** (b) A number of critics have found Act 1 to be ‘superfluous’. Is there a relationship between Act 1 and the rest of the play? (40 marks)

Turn over ►

12 PETER SHAFFER: *Amadeus*

EITHER (a) SALIERI: God blew – as He must – without cease. The flute split in the mouth of His insatiable need.

How does the subject of music allow Shaffer to explore the nature of artistic inspiration and creativity? (40 marks)

OR (b) ‘Obviously, *Amadeus* on stage was never intended to be a documentary biography of Mozart.’ (Shaffer)

How does Shaffer make *Amadeus* something other than ‘a documentary biography’? You might like to consider:

- the relationship between Salieri and the audience;
- the use of stage set and theatrical devices;
- the language spoken by the characters;
- anything else appropriate.

(40 marks)

END OF QUESTIONS