



GCE A level

1174/01

ENGLISH LITERATURE

LT4: Poetry and Drama 2

A.M. THURSDAY, 16 June 2011

2½ hours

ADDITIONAL MATERIALS

In addition to this examination paper, you will need a 12 page answer book.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen.

Answer **two** questions, one from Section A and one from Section B.

INFORMATION FOR CANDIDATES

Questions in Section A and Section B carry 40 marks.

In both Section A and Section B you will be assessed on your ability to:

- articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression (AO1).
- demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts (AO2).
- explore connections and comparisons between different literary texts, informed by interpretations of other readers (AO3).
- demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received (AO4).

You are reminded that assessment will take into account the quality of written communication used in your answers.

Section A**Critical Reading of Poetry**

*Answer **one** question from this section.*

Your response must include:

- *detailed analysis of your poetry set text, including a consideration of relevant contexts and critical readings;*
- *close reference to any **one** of the unseen extracts of poetry which appear on the following pages.*

Either,

1. “Poetry often manages to engage our interest in issues and characters which we do not necessarily like or admire.” How far would you support this remark?

Or,

2. Explore the ways in which poems present the differences between men and women.

Or,

3. Examine the ways in which poets present the themes of faith and/or duty.

Or,

4. How far would you agree with the view that “Poetry begins in delight and ends in wisdom.”?

Or,

5. “Intensity of feeling is at the heart of interesting poetry.” To what extent would you support or contradict this view?

1. In this early-twentieth century poem, Amy Lowell presents the appearance of a loved one at the end of the day in a garden setting.

Madonna of the Evening Flowers

All day long I have been working
 Now I am tired.
 I call: "Where are you?"
 But there is only the oak tree rustling in the wind.
 The house is very quiet,
 The sun shines in on your books,
 On your scissors and thimble just put down,
 But you are not there.
 Suddenly I am lonely:
 Where are you?
 I go about searching.

Then I see you,
 Standing under a spire of pale blue larkspur,
 With a basket of roses on your arm.
 You are cool, like silver,
 And you smile.
 I think the Canterbury bells are playing little tunes,
 You tell me that the peonies need spraying,
 That the columbines have overrun all bounds,
 That the pyrus japonica should be cut back and rounded.
 You tell me these things.
 But I look at you, heart of silver,
 White heart-flame of polished silver,
 Burning beneath the blue steeples of the larkspur,
 And I long to kneel instantly at your feet,
 While all about us peal the loud, sweet *Te Deums*¹ of the Canterbury bells.

Amy Lowell

¹Christian prayers

2. In this mid-nineteenth century poem, John Henry Newman examines his faith and confidence in the guidance of a supernatural power.

The Pillar of Cloud

Lead, kindly Light, amid the encircling gloom,
 Lead thou me on!
 The night is dark, and I am far from home,—
 Lead thou me on!
 Keep thou my feet! I do not ask to see
 The distant scene—one step enough for me.

I was not ever thus, nor prayed that thou
 Shouldst lead me on;
 I loved to choose and see my path; but now
 Lead thou me on!
 I loved the garish day, and, spite of fears,
 Pride ruled my will: remember not past years!

So long thy power hath blest me, sure it still
 Will lead me on,
 O'er moor and fen, o'er crag and torrent, till
 The night is gone,
 And with the morn those angel faces smile
 Which I have loved long since, and lost awhile.

John Henry Newman

3. In this early-eighteenth century poem, John Gay takes a lighthearted view of the differences between the sexes.

To a Lady

When I some antique Jar behold,
Or white, or blue, or speck'd with gold,
Vessels so pure, and so refin'd
Appear the types of woman-kind:
Are they not valu'd for their beauty,
Too fair, too fine for household duty?
With flowers and gold and azure dy'd,
Of ev'ry house the grace and pride?
How white, how polish'd is their skin,
And valu'd most when only seen!
She who before was highest priz'd
Is for a crack or flaw despis'd;
I grant they're frail, yet they're so rare,
The treasure cannot cost too dear!
But Man is made of coarser stuff,
And serves convenience well enough;
He's a strong earthen vessel made,
For drudging, labour, toil and trade;
And when wives lose their other self,
With ease they bear the loss of Delf.²

John Gay

² A variety of pottery

4. In this early-nineteenth century poem, Charles Wolfe records the burial of Sir John Moore, commander of the British forces, who fell in battle against Napoleon's army at La Corunna, Spain in 1809.

The Burial of Sir John Moore

Not a drum was heard, not a funeral note,
 As his corse to the rampart we hurried;
 Not a soldier discharged his farewell shot
 O'er the grave where our hero we buried.

We buried him darkly at dead of night,
 The sods with our bayonets turning,
 By the struggling moonbeam's misty light,
 And the lantern dimly burning.

No useless coffin enclosed his breast,
 Not in sheet or in shroud we wound him;
 But he lay like a warrior taking his rest,
 With his martial cloak around him.

Few and short were the prayers we said,
 And we spoke not a word of sorrow;
 But we steadfastly gazed on the face that was dead,
 And we bitterly thought of the morrow.

We thought as we hollow'd his narrow bed,
 And smooth'd down his lonely pillow,
 That the foe and the stranger would tread o'er his head,
 And we far away on the billow!

Lightly they'll talk of the spirit that's gone,
 And o'er his cold ashes upbraid him,
 But little he'll reck, if they let him sleep on
 In the grave where a Briton has laid him.

But half of our heavy task was done,
 When the clock struck the hour for retiring;
 And we heard the distant and random gun
 That the foe was sullenly firing.

Slowly and sadly we laid him down,
 From the field of his fame fresh and gory;
 We carved not a line, and we raised not a stone—
 But we left him alone in his glory!

Charles Wolfe

5. In this early-seventeenth century poem, Richard Lovelace presents the words of a lover to his lady the morning after their lovemaking.

The Scrutinie

Why should you swear I am forsworn,
 Since thine I vow'd to be?
 Lady it is already Morn,
 And 'twas last night I swore to thee
 That fond impossibility.

Have I not lov'd thee much and long,
 A tedious twelve houres space?
 I must all other Beauties wrong,
 And rob thee of a new imbrace;
 Could I still dote upon thy Face.

Not but all joy in thy browne haire,
 By others may be found;
 But I must search the black and faire
 Like skilfull Minerallists that sound
 For Treasure in un-plow'd-up ground.

Then, if when I have lov'd my round,
 Thou prov'st the pleasant she;
 With spoyles of meaner Beauties crown'd,
 I laden will returne to thee,
 Ev'n sated with Varietie.

Richard Lovelace

Section B

Shakespeare and Related Drama

Answer **one** question from this section.

Each question in this section tests your knowledge and understanding of both your **core** Shakespeare text (which you have studied in detail) and your **partner** drama text (studied for wider reading). In your discussion of **both** texts, your response must include a consideration of relevant contexts and critical readings.

King Lear and Oedipus Rex

Either,

6. Examine the dramatic significance of different locations in *King Lear*. In the course of your writing show how your understanding and appreciation of Shakespeare's use of place have been influenced by your reading of *Oedipus Rex*.

Or,

7. "Truth's a dog must to kennel!" Examine the dramatic significance of the Fool's words to the play as a whole with comparative reference to the theme of truth in *Oedipus Rex*.

Hamlet and The Revenger's Tragedy

Either,

8. "One failed conspiracy on top of another and then a conclusion achieved by accident!" Examine Shakespeare's dramatic techniques in *Hamlet* in the light of this remark, making comparative reference to Middleton's dramatic techniques in *The Revenger's Tragedy*.

Or,

9. "In his presentation of royalty in *Hamlet*, Shakespeare could be accused of undermining the political and social values of his time." Explore this view of *Hamlet* with comparative reference to Middleton's presentation of the ruling classes in *The Revenger's Tragedy*.

Measure for Measure and The Duchess of Malfi

Either,

10. "Both plays demonstrate that weakness is never a simple matter." Explore the connections between Shakespeare's and Webster's presentation of human weakness through detailed analysis of *Measure for Measure* and comparative reference to *The Duchess of Malfi*.

Or,

11. "Absolute power corrupts absolutely." Discuss the validity of this assertion in the light of your reading of *Measure for Measure*. In the course of your writing, show how your ideas have been influenced by your reading of *The Duchess of Malfi*.

The Tempest and Dr Faustus

Either,

12. Explore the dramatic significance of the theme of deception in *The Tempest*. In the course of your writing, show how your ideas have been influenced by Marlowe's treatment of deception in *Dr Faustus*.

Or,

13. "Great drama tends to pose more questions than it answers; we do not necessarily feel happy or satisfied at the conclusion of the play." Consider this view of *The Tempest* with comparative reference to *Dr Faustus*.

Richard II and Edward II

Either,

14. Through a detailed analysis of *Richard II* and comparative reference to *Edward II*, explore the connections between Shakespeare's and Marlowe's use of religion and religious figures.

Or,

15. "It is the power of the poetry as much as the characters and their circumstances which accounts for the sense of dignity and pathos in the play." Explore this view of *Richard II* with comparative reference to Marlowe's *Edward II*.