



GCE A level

1174/01

ENGLISH LITERATURE

LT4: Poetry and Drama 2

A.M. MONDAY, 24 January 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 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. “It is often unhappy experiences which inspire the most effective poetry.” Discuss this view.

Or,

2. Explore the ways in which poets make use of setting and/or landscape.

Or,

3. “Poems are not necessarily intended to teach us anything, but the reader will always discover something to learn.” Examine this view.

Or,

4. Examine the ways in which poets create and make use of tone and mood in their writing.

Or,

5. “The language and structure of poetry may be elaborate, but the ideas are essentially very simple.” Discuss this view.

1. In this late-nineteenth century poem, Richard Le Gallienne explores the mystery of existence.

August Moonlight

The solemn light behind the barns,
The rising moon, the cricket's call,
The August night, and you and I—
What is the meaning of it all!

Has it a meaning, after all?
Or is it one of Nature's lies,
That net of beauty that she casts
Over Life's unsuspecting eyes?

That web of beauty that she weaves
For one strange purpose of her own,—
For this the painted butterfly,
For this the rose—for this alone!

Strange repetition of the rose,
And strange reiterated call
Of bird and insect, man and maid,—
Is that the meaning of it all?

If it means nothing after all!
And nothing lives except to die—
It is enough—that solemn light
Behind the barns, and you and I.

Richard Le Gallienne

2. In this early-nineteenth century poem set in Germany, Lord Byron meditates upon separation from his beloved.

Longing

The castled crag of Drachenfels
 Frowns o'er the wide and winding Rhine,
 Whose breast of waters broadly swells
 Between the banks which bear the vine.
 And hills all rich with blossom'd trees,
 And fields which promise corn and wine,
 And scatter'd cities crowning these,
 Whose far white walls along them shine,
 Have strew'd a scene, which I should see
 With double joy wert thou with me.

And peasant girls, with deep blue eyes,
 And hands which offer early flowers,
 Walk smiling o'er this paradise:
 Above, the frequent feudal towers
 Through green leaves lift their walls of gray;
 And many a rock which steeply lowers,
 And noble arch in proud decay,
 Look o'er this vale of vintage-bowers;
 But one thing want these banks of Rhine,—
 Thy gentle hand to clasp in mine!

I send the lilies given to me;
 Though long before thy hand they touch,
 I know that they must wither'd be,
 But yet reject them not as such;
 For I have cherish'd them as dear,
 Because they yet may meet thine eye,
 And guide thy soul to mine even here,
 When thou behold'st them, drooping nigh,
 And know'st them gather'd by the Rhine,
 And offer'd from my heart to thine!

The river nobly foams and flows,
 The charm of this enchanted ground,
 And all its thousand turns disclose
 Some fresher beauty varying round:
 The haughtiest breast its wish might bound
 Through life to dwell delighted here;
 Nor could on earth a spot be found
 To nature and to me so dear,
 Could thy dear eyes in following mine
 Still sweeten more these banks of Rhine!

Lord Byron

3. In this early-twentieth century poem, Blanche Edith Baughan considers a graveyard.

God's Acre

'Neath the spiring of spruces
Above the blue sea,
Lo, a field of white crosses,
A garden of grief!
—And a riot of roses,
Of red and white roses,
Rich Death! all in blossom,
Fair Loss! all in leaf.
Aye, their warm cherub-cheeks
To cold marble they press;
With sweet summer-kisses
Dead names they caress;
Yon tomb, see, all garlands,
All roses this cross!
—So breathe, my lamenting!
So bloom, O my loss!

Blanche Edith Baughan

4. In this early-nineteenth century poem, John Keats reflects upon the life of man.

The Human Seasons

Four Seasons fill the measure of the year;
There are four seasons in the mind of Man:
He has his lusty Spring, when fancy clear
Takes in all beauty with an easy span:
He has his Summer, when luxuriously
Spring's honey'd cud of youthful thought he loves
To ruminat, and by such dreaming high
Is nearest unto heaven: quiet coves
His soul has in its Autumn, when his wings
He furleth close; contented so to look
On mists in idleness—to let fair things
Pass by unheeded as a threshold brook.
He has his Winter too of pale misfeature,
Or else he would forego his mortal nature.

John Keats

5. In this mid-nineteenth century poem, Ralph Waldo Emerson considers the role of the poet in the wider world.

The Apology

Think me not unkind and rude
That I walk alone in grove and glen;
I go to the god of the wood
To fetch his word to men.

Tax not my sloth that I
Fold my arms beside the brook;
Each cloud that floated in the sky
Writes a letter in my book.

Chide me not, laborious band,
For the idle flowers I brought;
Every aster in my hand
Goes home loaded with a thought.

There was never mystery
But 'tis figured in the flowers;
Was never secret history
But birds tell it in the bowers.

One harvest from thy field
Homeward brought the oxen strong;
A second crop thine acres yield,
Which I gather in a song.

Ralph Waldo Emerson

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. “To describe the play as simply a conflict between the generations would be a serious underestimation.” Discuss this view of *King Lear* with comparative reference to conflicts in *Oedipus Rex*.

Or,

7. “Shakespeare presents his characters as entirely responsible for their own destinies.” Explore this view of *King Lear* and show how your ideas have been shaped by your reading of *Oedipus Rex*.

Hamlet and The Revenger’s Tragedy

Either,

8. Explore Shakespeare’s presentation of the theme of duty in *Hamlet*. In the course of your writing, show how your ideas have been influenced by your reading of *The Revenger’s Tragedy*.

Or,

9. “Complex and contradictory, but convincing in dramatic terms.” Examine this view of Shakespeare’s Prince Hamlet with comparative reference to Middleton’s creation, *Vindice*.

Measure for Measure and The Duchess of Malfi

Either,

10. “While we are fascinated by the spectacle of degenerate and immoral behaviour, neither play has very much to teach an audience either then or now.” Show how far you support this view of the plays with detailed analysis of *Measure for Measure* and comparative reference to *The Duchess of Malfi*.

Or,

11. Discuss Shakespeare’s presentation of pretence and hypocrisy in *Measure for Measure*. In the course of your writing, show how your reading of *The Duchess of Malfi* has influenced your understanding of these issues.

The Tempest and Dr Faustus

Either,

12. Examine Shakespeare’s presentation of the theme of service in *The Tempest* in the light of your understanding of the same theme in *Dr Faustus*.

Or,

13. “Despite the seriousness of the issues, Shakespeare loses no opportunity to exploit the comic possibilities of his subject.” Examine this view of comedy in *The Tempest* with comparative reference to Marlowe’s use of comedy in *Dr Faustus*.

Richard II and Edward II

Either,

14. “The impact of the play lies in Shakespeare’s presentation of the tension between public duty and private desire.” Examine this view of *Richard II* and show how your ideas have been illuminated by your reading of *Edward II*.

Or,

15. How far does Shakespeare make it possible for an audience to pity Richard? In the course of your writing, show how your response to Marlowe’s presentation of *Edward II* has influenced your ideas.