



GCE A level

1174/01

ENGLISH LITERATURE – LT4
Poetry and Drama 2

P.M. THURSDAY, 6 June 2013

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. Examine some of the ways poets have presented the theme of hope.

Or,

2. “Powerful poetry so often springs from the most ordinary or even the ugliest of ingredients.” Explore this point of view.

Or,

3. How far would you agree with the proposition that effective poetry must always surprise us in some way?

Or,

4. Explore the claim that poetry provides “a light by which we may see”.

Or,

5. “Two of the most persistent themes in poetry are uncertainty and insecurity.” Discuss the presentation of one or both of these themes.

1. In this mid-nineteenth century poem, the poet reflects upon his sad predicament.

I AM

I AM – yet what I am none cares or knows,
My friends forsake me like a memory lost;
I am the self-consumer of my woes,
They rise and vanish in oblivion's host,
Like shadows in love-frenzied stifled throes
And yet I am, I live like vapours tost

Into the nothingness of scorn and noise,
Into the living sea of waking dreams,
Where there is neither sense of life or joys,
But the vast shipwreck of my life's esteems;
And e'en the dearest – that I love the best –
Are strange – nay, rather stranger than the rest.

I long for scenes where man has never trod,
A place where woman never smiled or wept;
There to abide with my Creator, God,
And sleep as I in childhood sweetly slept:
Untroubling and untroubled where I lie,
The grass below – above the vaulted sky.

John Clare

2. In this early-twentieth century poem, the poet presents ideas about time and permanence.

Cities And Thrones And Powers

Cities and Thrones and Powers
 Stand in time's eye,
 Almost as long as flowers,
 Which daily die:
 But, as new buds put forth
 To glad new men,
 Out of the spent and unconsidered Earth
 The cities rise again.

This season's Daffodil,
 She never hears
 What change, what chance, what chill,
 Cut down last year's;
 But with bold countenance,
 And knowledge small,
 Esteems her seven days' continuance
 To be perpetual.

So Time that is o'er-kind
 To all that be,
 Ordains us e'en as blind,
 As bold as she:
 That in our very death,
 And burial sure,
 Shadow to shadow, well persuaded, saith,
 'See how our works endure!'

Rudyard Kipling

3. In this early-seventeenth century poem, the poet writes persuasively to his lady.

Come, My Celia

Come my Celia, Let us prove,
While we may, the sports of love;
Time will not be ours for ever:
He, at length our good will sever.
Spend not then his gifts in vain.
Sunnes, that set, may rise againe:
But if once we loose this light,
'Tis, with us, perpetuall night.
Why should we deferre our joyes?
Fame, and rumour are but toys.
Cannot we delude the eyes
Of a few poor household spyes?
Or his easier eares beguile,
So removed by our wile?
'Tis no sinne, loves fruit to steale,
But the sweet theft to reveale:
To be taken, to be seene,
These have crimes accounted beene.

Ben Jonson

4. In this early-nineteenth century poem, the poet reflects upon the wisdom of seeking for truth.

Sonnet

Lift not the painted veil which those who live
Call Life: though unreal shapes be pictured there,
And it but mimic all we would believe
With colours idly spread, – behind, lurk Fear
And Hope, twin Destinies; who ever weave
Their shadows o'er the chasm, sightless and drear.
I knew one who lifted it – he sought,
For his lost heart was tender, things to love,
But found them not, alas! nor was there aught
The world contains the which he could approve.
Through the unheeding many he did move,
A splendour among shadows, a bright blot
Upon this gloomy scene, a Spirit that strove
For truth, and like the Preacher found it not.

Percy Bysshe Shelley

5. In this mid-twentieth century poem, the poet explores an episode in a romantic relationship.

The Quarrel

Suddenly, after the quarrel, while we waited,
Disheartened, silent, with downcast looks, nor stirred
Eyelid nor finger, hopeless both, yet hoping
Against all hope to unsay the sundering word:

While all the room's stillness deepened, deepened about us
And each of us crept his thought's way to discover
How, with as little sound as the fall of a leaf,
The shadow had fallen, and lover quarrelled with lover;

And while, in the quiet, I marvelled – alas, alas –
At your deep beauty, your tragic beauty, torn
As the pale flower is torn by the wanton sparrow –
This beauty, pitied and loved, and now forsworn;

It was then, when the instant darkened to its darkest, –
When faith was lost with hope, and the rain conspired
To strike its gray arpeggios¹ against our heartstrings, –
When love no longer dared, and scarcely desired:

It was then that suddenly, in the neighbour's room,
The music started: that brave quartet of strings
Breaking out of the stillness, as out of our stillness,
Like the indomitable heart of life that sings

When all is lost; and startled from our sorrow,
Tranced from our grief by that diviner grief,
We raised remembering eyes, each looked at other,
Blinded with tears of joy; and another leaf

Fell silently as that first; and in the instant
The shadow had gone, our quarrel became absurd;
And we rose, to the angelic voices of the music,
And I touched your hand, and we kissed, without a word.

Conrad Aiken

¹arpeggios: the notes of a musical chord played quickly and separately

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. “It is mankind’s inability to see (in the widest sense of the word) which is at the heart of the play.” Examine this remark about *King Lear* and show how your ideas have been influenced by your reading of *Oedipus Rex*.

Or,

7. Tragic heroes are said to inspire feelings of pity and fear in the minds of the audience. How far have you found this to be true of Lear and how have your ideas about the nature of the tragic hero been influenced by your reading of *Oedipus Rex*?

Hamlet and The Revenger’s Tragedy

Either,

8. “The play is, above all, a sustained exploration of the differences between how things **seem** and how they really **are**.” Discuss this view of *Hamlet* with comparative reference to *The Revenger’s Tragedy*.

Or,

9. Through a detailed study of *Hamlet* and comparative reference to *The Revenger’s Tragedy*, discuss the ways tragedies do or do not reassure audiences that good can triumph over evil.

Measure for Measure and The Duchess of Malfi

Either,

10. “At the heart of the play is a debate about oppression versus good government.” Examine this view of *Measure for Measure* and show how your ideas have been influenced by your reading of *The Duchess of Malfi*.

Or,

11. Explore Shakespeare’s presentation of the theme of duty in *Measure for Measure*. In the course of your writing, make comparative reference to Webster’s treatment of the same theme in *The Duchess of Malfi*.

The Tempest and Dr Faustus

Either,

12. Some critics have seen *The Tempest* as a thinly disguised exploration of the nature and practice of government. Examine this idea with comparative reference to the ways *Dr Faustus* might be seen as an exploration of political and/or religious views.

Or,

13. “The key ideas are explored as effectively through the comic characters as they are through any of the more serious roles.” Discuss this view of *The Tempest* with comparative reference to *Dr Faustus*.

Richard II and Edward II

Either,

14. “The play is, in essence, a poetic presentation of power itself.” Examine this view of *Richard II* with comparative reference to *Edward II*.

Or,

15. Examine the ways Shakespeare has or has not created sympathy and support for the rebels in *Richard II*. In the course of your writing, show how your ideas have been influenced by Marlowe’s presentation of the rebels in *Edward II*.