



**GCE A level**

1174/01

**ENGLISH LITERATURE – LT4**  
**Poetry and Drama 2**

A.M. THURSDAY, 24 January 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. Explore some of the ways poets present loss and/or disappointment.

**Or,**

2. Discuss the ways poetry might be said to entertain and instruct the reader at one and the same time.

**Or,**

3. It has been stated that a poet's work is "to point at frauds, to take sides, start arguments, shape the world and stop it going to sleep." How far would you agree with one or more of these assertions?

**Or,**

4. Examine some of the ways poets have made use of contradictions and/or paradox in their writing.

**Or,**

5. Explore some of the ways poets have made use of landscapes and/or the natural world in their writing.

1. In this late-twentieth century poem, the poet reflects upon loss.

### **Absence**

I visited the place where we last met.  
Nothing was changed, the gardens were well-tended  
The fountains sprayed their usual steady jet;  
There was no sign that anything had ended  
And nothing to instruct me to forget.

The thoughtless birds that shook out of the trees,  
Singing an ecstasy I could not share,  
Played cunning in my thoughts. Surely in these  
Pleasures there could not be a pain to bear  
Or any discord shake the level breeze.

It was because the place was just the same  
That made your absence seem a savage force,  
For under all the gentleness there came  
An earthquake tremor: fountain, birds and grass  
Were shaken by my thinking of your name.

### **Elizabeth Jennings**

*Elizabeth Jennings, Collected Poems, Caracanet*

2. In this late-fifteenth century poem, the poet reflects on love and fidelity.

**And if I did what then?**

And if I did what then?  
 Are you agreev'd therefore?  
 The Sea hath fishe for every man  
 And what would you have more?

Thus did my Mistresse once  
 Amaze my mind with doubt:  
 And popt a question for the nonce,  
 To beat my braynes about.

Whereto I thus replied,  
 Eche fisherman can wishe,  
 That all the Sea at every tyde,  
 Were his alone to fishe.

And so did I (in vaine),  
 But since it may not be:  
 Let such fishe there as find the gaine,  
 And leave the losse for me.

And with such lucke and losse,  
 I will content my selfe:  
 Till tydes of turning time may tosse,  
 Such fishers on the shelve.

And when they sticke on sands,  
 That every man may see:  
 Then will I laugh and clappe my hands,  
 As they do now at mee.

**George Gascoigne**

3. In this middle-twentieth century poem, the poet reflects upon the passage of time.

### August

The shutter of time darkening ceaselessly  
 Has whisked away the foam of may and elder  
 And I realise how now, as every year before,  
 Once again the gay months have eluded me.

For the mind, by nature stagey, welds its frame  
 Tomb-like around each little world of a day;  
 We jump from picture to picture and cannot follow  
 The living curve that is breathlessly the same.

While the lawn-mower sings moving up and down  
 Spiriting its little fountain of vivid green,  
 I, like Poussin<sup>1</sup>, make a still-bound fête of us  
 Suspending every noise, of insect or machine.

Garlands at a set angle that do not slip,  
 Theatrically (and as if for ever) grace  
 You and me and the stone god in the garden  
 And Time who also is shown with a stone face.

But all this is a dilettante's<sup>2</sup> lie,  
 Time's face is not stone nor still his wings;  
 Our mind, being dead, wishes to have time die,  
 For we, being ghosts, cannot catch hold of things.

**Louis MacNeice**

<sup>1</sup> Poussin: a landscape painter

<sup>2</sup> dilettante: somebody with a pretentious and superficial appreciation of art

4. In this seventeenth century poem, the poet reflects upon modesty and beauty.

**Song**

Go lovely rose,  
 Tell her that wastes her time and me,  
     That now she knows,  
 When I resemble her to thee  
     How sweet and faire she seems to be.

Tell her that's young,  
 And shuns to have her Graces spied,  
     That hadst thou sprung  
 In Deserts, where no men abide,  
     Thou must have uncommended died.

Small is the worth  
 Of Beauty from the light retired:  
     Bid her come forth,  
 Suffer herself to be desired,  
     And not blush so to be admired.

Then die, that she  
 The common fate of all things rare  
     May read in thee,  
 How small a part of time they share,  
     That are so wondrous sweet and fair.

**Edmund Waller**

5. In this nineteenth century poem, the poet reflects upon the quality of life.

**The Thread of Life**

The irresponsive silence of the land,  
The irresponsive silence of the sea,  
Speak both one message of one sense to me:-  
Aloof, aloof, we stand aloof, so stand  
Thou too aloof bound with a flawless band  
Of inner solitude; we bind not thee;  
But who from thy self-chain shall set thee free?  
What heart shall touch thy heart? What hand thy hand? -  
And I am sometimes proud and sometimes meek,  
And sometimes I remember days of old  
When fellowship seemed not so far to seek  
And all the world and I seemed much less cold,  
And at the rainbow's foot lay surely gold,  
And hope felt strong and life itself not weak.

**Christina Rossetti**

## 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. According to one critic, “The theme of *King Lear* is the decay and fall of the world...and the world is not healed again.” Examine the play in the light of this remark with comparative reference to *Oedipus Rex*.

Or,

7. How far does Shakespeare’s presentation allow sympathy or support for characters who oppose Lear? In the course of your writing, show how your ideas have been illuminated by Sophocles’ presentation of character.

#### *Hamlet and The Revenger’s Tragedy*

Either,

8. “In *Hamlet*, it is hard to decide whether Shakespeare’s interests lie primarily with the personal or political dimensions of his subject.” Explore this point of view with comparative reference to Middleton’s interests in *The Revenger’s Tragedy*.

Or,

9. Discuss Shakespeare’s presentation of pretence and hypocrisy in *Hamlet*. In the course of your writing, show how your reading of *The Revenger’s Tragedy* has influenced your understanding of these issues.



***Measure for Measure and The Duchess of Malfi***

**Either,**

10. With comparative reference to *The Duchess of Malfi*, discuss Shakespeare's presentation of the theme of obedience in *Measure for Measure*.

**Or,**

11. "Human nature is on trial in *Measure for Measure* and Shakespeare's verdict leaves little in the way of hope or optimism." How far do you agree with this remark? In the course of your writing, show how your ideas about Webster's presentation of human nature have illuminated your response.

***The Tempest and Dr Faustus***

**Either,**

12. "Shakespeare never allows the audience to settle their feelings for Prospero; he inspires admiration and contempt in almost equal measure." How far do you agree with this view? In the course of your writing, show how your responses to the character of Faustus have illuminated your ideas.

**Or,**

13. Examine the ways Shakespeare presents the conflict between the higher and baser human instincts in *The Tempest*. Make comparative reference to the ways Marlowe presents a similar conflict in *Dr Faustus*.

***Richard II and Edward II***

**Either,**

14. Examine Shakespeare's presentation of the idea of nobility in *Richard II*. In the course of your writing, make comparative reference to Marlowe's treatment of the same idea in *Edward II*.

**Or,**

15. "Shakespeare's Richard is cast very firmly in the mould of the tragic hero." Examine Shakespeare's presentation of Richard in the light of this remark and make comparative reference to Marlowe's presentation of Edward.

**END OF PAPER**