



GCE A level

1174/01

ENGLISH LITERATURE

LT4: Poetry and Drama 2

A.M. WEDNESDAY, 20 June 2012

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. “In successful poems, it is often difficult to separate ideas from emotions.” Discuss this view.

Or,

2. Explore some of the ways poets present change.

Or,

3. “Poetry is at its most effective when exploring contradictions.” How far do you agree?

Or,

4. “By interesting us in specific moments or events, poets lead us towards a better appreciation of wider issues.” Examine this view.

Or,

5. How far is the appeal of a poem governed by the poet’s choice of subject matter?

1. In this mid-nineteenth century poem, the writer meditates upon time.

The Sundial

The ivy o'er the mouldering wall
 Spreads like a tree, the growth of years:
 The wild wind through the doorless hall
 A melancholy music rears,
 A solitary voice, that sighs
 O'er man's forgotten pageantries.
 Above the central gate, the clock,
 Through clustering ivy dimly seen,
 Seems, like the ghost of Time, to mock
 The wrecks of power that once has been.
 The hands are rusted on its face;
 Even where they ceased, in years gone by,
 To keep the flying moments pace;
 Fixing, in Fancy's thoughtful eye,
 A point of ages passed away,
 A speck of time, that owns no tie
 With aught that lives and breathes to-day.
 But 'mid the rank and towering grass,
 Where breezes wave, in mournful sport,
 The weeds that choke the ruined court,
 The careless hours that circling pass,
 Still trace upon the dialled brass
 The shade of their unvarying way:
 And evermore, with every ray
 That breaks the clouds and gilds the air,
 Time's stealthy steps are imaged there:
 Even as the long-revolving years
 In self-reflecting circles flow,
 From the first bud the hedge-row bears,
 To wintry Nature's robe of snow.
 The changeful forms of mortal things
 Decay and pass; and art and power
 Oppose in vain the doom that flings
 Oblivion on their closing hour:
 While still, to every woodland vale,
 New blooms, new fruits, the seasons bring,
 For other eyes and lips to hail
 With looks and sounds of welcoming:
 As where some stream light-eddying roves
 By sunny meads and shadowy groves,
 Wave following wave departs forever,
 But still flows on the eternal river.

Thomas Love Peacock

2. In this early-twenty-first century poem, the poet considers a drawing on a beach.

The temporary face

I draw your face on the huge sand
In the early morning, when small crabs
Run and hide in the holes
I have provided for your eyes.

I go away. Through the day
People come and go, knowing nothing
But themselves, the sun on shoulders,
Salt, fish, net. They scuff

Your outlines, walk across your mouth,
They put down footprints in your eyes.
This makes you real, peels back
Your absence, lets your image heal

Like a temporary skin. I learn to
Love the thing that has to be erased,
The thing I may not be allowed to keep,
Sand that runs away beneath my running feet.

Imtiaz Dharker

Imtiaz Dharker, *Leaving Fingerprints* (Bloodaxe Books, 2009)

3. In this early-seventeenth century poem, the writer dramatizes an encounter with Love.

Love

Love bade me welcome: yet my soul drew back,
Guilty of dust and sin.
But quick-ey'd Love, observing me grow slack
From my first entrance in,
Drew nearer to me, sweetly questioning,
If I lack'd any thing.
A guest, I answer'd, worthy to be here:
Love said, You shall be he.
I, the unkind, ungrateful? Ah my dear,
I cannot look on thee.
Love took my hand, and smiling did reply,
Who made the eyes but I?
Truth, Lord, but I have marr'd them: let my shame
Go where it doth deserve.
And know you not, says Love, who bore the blame?
My dear, then I will serve.
You must sit down, says Love, and taste my meat:
So I did sit and eat.

George Herbert

4. In this early-twenty-first century poem, the writer explores different responses to the weather.

Rain

So much rain, such a cloudburst, and the downpour
 going on so long that the children
 won't be fobbed off, they clamour
 for their boots and cagoules, they jiggle
 about while we unruck socks, struggle
 with zips, but they're out in it now, arms flung wide,
 rain tabooing their palms and their tongues,
 wading in the lake on the gravel,
 while we're back in the pantry mopping up,
 bringing buckets and meat tins and cloths
 to catch grey drips that keep tracking
 through the tiles when the wind's in the east
 that I said I'd get someone to fix
 I'm reminded by that tightness in your lips,
 so I settle to the job, shift stuff
 off the shelves, clear the floor, the veg rack,
 dry pears, wipe the spatter off onions.
 Then later when I'm calling them in
 for lunch, I find them squatting in the drive,
 our heavy spades flat out beside
 a land they've drained with canals
 that connect and are linked to a sea
 with its shingle beach where space
 Lego figures stand waiting for a boat
 to ground. Turning at my voice, they frown,
 puzzled, as if they'd left me ages
 before and can't make sense
 of my English, my obsolete accent.

Michael Laskey

'Rain' is taken from *The Man Alone: New and Selected Poems* by Michael Laskey,
 published by Smith/Doorstop Books (2010).

5. In this extract from a longer work written in the mid-eighteenth century, the writer meditates upon creativity and the imagination.

The Pleasures of The Imagination

BOOK I

With what attractive charms this goodly frame
 Of Nature touches the consenting hearts
 Of mortal men; and what the pleasing stores
 Which beauteous imitation thence derives
 To deck the poet's, or the painter's toil;
 My verse unfolds. Attend, ye gentle pow'rs
 Of musical delight! and while I sing
 Your gifts, your honours, dance around my strain.
 Thou, smiling queen of every tuneful breast,
 Indulgent Fancy! from the fruitful banks
 Of Avon, whence thy rosy fingers cull
 Fresh flowers and dews to sprinkle on the turf
 Where Shakespeare lies, be present: and with thee
 Let Fiction come, upon her vagrant wings
 Wafting ten thousand colours through the air,
 Which, by the glances of her magic eye,
 She blends and shifts at will, through countless forms,
 Her wild creation. Goddess of the lyre,
 Which rules the accents of the moving sphere,
 Wilt thou, eternal Harmony! descend
 And join this festive train? for with thee comes
 The guide, the guardian of their lovely sports,
 Majestic Truth; and where Truth deigns to come,
 Her sister Liberty will not be far.
 Be present all ye genii, who conduct
 The wandering footsteps of the youthful bard,
 New to your springs and shades: who touch his ear
 With finer sounds: who heighten to his eye
 The bloom of Nature, and before him turn
 The gayest, happiest attitude of things.

Mark Akenside

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. “The forces of good and evil contribute in equal measure to the play’s outcome.” How far do you agree with this comment on *King Lear*? In the course of your writing, show how your reading of *Oedipus Rex* has illuminated your ideas.

Or,

7. Discuss Shakespeare’s treatment of the issue of control in *King Lear* and show how far your understanding and appreciation of this issue have been influenced by your reading of *Oedipus Rex*.

Hamlet and The Revenger’s Tragedy

Either,

8. “Despite his resolutions to act purposefully, Hamlet seems always to be at the mercy of chance.” Discuss the dramatic importance of chance and accident in *Hamlet* and show how your ideas have been influenced by your reading of *The Revenger’s Tragedy*.

Or,

9. Through a detailed study of *Hamlet* and comparative reference to *The Revenger’s Tragedy*, discuss the presentation of the theme of loyalty in both plays.

Measure for Measure and The Duchess of Malfi

Either,

10. “It is Shakespeare’s interest in the twin ideas of obsession and extremism which lends the play so much of its power.” Explore this comment on *Measure For Measure*, showing how your reading of *The Duchess of Malfi* has influenced your ideas.

Or,

11. Explore the ways Shakespeare makes use of minor characters and/or subplot in *Measure for Measure*, showing how your reading of *The Duchess of Malfi* has illuminated your ideas.

The Tempest and Dr Faustus

Either,

12. Examine the importance of spectacle in *The Tempest* with comparative reference to *Dr Faustus*.

Or,

13. “At the core of Shakespeare’s play is a sustained attack upon the idea and even the desirability of freewill.” How far do you agree with this view of *The Tempest*, and in what ways has your reading of *Dr Faustus* illuminated your ideas?

Richard II and Edward II

Either,

14. “Rebellion to tyrants is obedience to God.” Discuss the ways Shakespeare has presented the tension between rebellion and sacred duty in *Richard II* and show how your ideas have been illuminated by your reading of *Edward II*.

Or,

15. Explore Shakespeare’s presentation of order and hierarchies in *Richard II* with comparative reference to *Edward II*.