



GCE A level

1174/01

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

A.M. FRIDAY, 6 June 2014

2 hours 30 minutes

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 strengths and/or weakness of human nature.

Or,

2. In what ways have you found poets' choices of form and structure to be significant to the meaning of their work?

Or,

3. "Paradoxically, the pleasure of poetry frequently involves the reader's pain or discomfort." How far do you agree with this remark?

Or,

4. Explore the presentation of religion and/or the supernatural in poetry.

Or,

5. Examine some of the ways poets present conflict.

1. Best known for his war poetry, Siegfried Sassoon explores faith and hope in the following early-twentieth century poem.

All-Souls' Day¹

Close-wrapped in living thought I stand
Where death and daybreak divide the land, -
Death and daybreak on either hand
For exit and for entry;
While shapes like windblown shadows pass,
Lost and lamenting, 'Alas, alas,
This body is only shrivelling grass,
And the soul a starlit sentry
Who guards, and as he comes and goes,
Points now to daybreak's burning rose,
And now towards worldhood's charnel close
Leans with regretless warning' ...

I hear them thus, O thus I hear
My doomed companions crowding near,
Until my faith, absolved from fear,
Sings out into the morning,
And tells them how we travel far,
From life to life, from star to star;
Exult, unknowing what we are;
And quell the obscene derision
Of demon-haunters in our heart
Who work for worms and have no part
In Thee, O ultimate power, who art
Our victory and our vision.

Siegfried Sassoon

All-Souls' Day¹: November 2nd – a day dedicated to prayer
for the souls of the dead

2. In this late-twentieth century poem, Dennis O'Driscoll dwells upon ideas of inheritance and mortality.

Nocturne

Time for sleep. Time for a nightcap of grave music,
a dark nocturne, a late quartet, a parting song,
bequeathed by the great dead in perpetuity.

I catch a glance sometimes of my own dead at the window,
those whose traits I share: thin as moths, as matchsticks,
they stare into the haven of the warm room, eyes ablaze.

It is Sunday a lifetime ago. A woman in a now-demolished house
sings Michael, Row the Boat Ashore as she sets down the bucket
with its smooth folds of drinking water...

The steadfast harvest moon out there, entangled in the willow's
stringy hair, directs me home like T'ao Ch'ien¹: *A caged bird
pines for its first forest, a salmon thirsts for its stream.*

Dennis O'Driscoll

T'ao Ch'ien¹: a fourth century Chinese poet

3. In this mid-twentieth century poem, Mary Oliver meditates upon the joy of existence.

How Everything Adores Being Alive

What
 if you were
 a beetle,
 and a soft wind
 and a certain allowance of time
 had summoned you
 out of your wrappings,
 and there you were,
 so many legs
 hardening,
 maybe even
 more than one pair of eyes
 and the whole world
 in front of you?
 And what if you had wings
 and flew
 into the garden,
 then fell
 into the up-tipped
 face
 of a white flower
 and what if you had
 a sort of mouth,
 a lip
 to place close
 to the skim
 of honey
 that kept offering itself –
 what would you think then
 of the world
 as, night and day,
 you were kept there –
 oh happy prisoner –
 sighing, humming,
 roaming
 that deep cup?

Mary Oliver

- 4 In this early-twentieth century poem, Thomas Hardy examines his feelings of loss and grief.

The Shadow On The Stone

I went by the Druid stone
That broods in the garden white and lone,
And I stopped and looked at the shifting shadows
That at some moments fall thereon
From the tree hard by with a rhythmic swing,
And they shaped in my imagining
To the shade that a well-known head and shoulders
Threw there when she was gardening.

I thought her behind my back,
Yea, her I long had learned to lack,
And I said: 'I am sure you are standing behind me,
Though how do you get into this old track?'
And there was no sound but the fall of a leaf
As a sad response; and to keep down grief
I would not turn my head to discover
That there was nothing in my belief.

Yet I wanted to look and see
That nobody stood at the back of me;
But I thought once more: 'Nay, I'll not unvision
A shape which, somehow, there may be.'
So I went on softly from the glade,
And left her behind me throwing her shade,
As she were indeed an apparition—
My head unturned lest my dream should fade.

Thomas Hardy

5. In this early-twentieth century poem, William Carlos Williams considers the role of the poet or singer.

Gulls

My townspeople, beyond in the great world,
 are many with whom it were far more
 profitable for me to live than here with you.
 These whirr about me calling, calling!
 and for my own part I answer them, loud as I can,
 but they, being free, pass!
 I remain! Therefore, listen!
 For you will not soon have another singer.

First I say this: you have seen
 the strange birds, have you not, that sometimes
 rest upon our river in winter?
 Let them cause you to think well then of the storms
 that drive many to shelter. These things
 do not happen without reason.

And the next thing I say is this:
 I saw an eagle once circling against the clouds
 over one of our principal churches—
 Easter, it was—a beautiful day!
 three gulls came from above the river
 and crossed slowly seaward!
 Oh, I know you have your own hymns, I have heard them—
 and because I knew they invoked some great protector
 I could not be angry with you, no matter
 how much they outraged true music—

You see, it is not necessary for us to leap at each other,
 and, as I told you, in the end
 the gulls moved seaward very quietly.

William Carlos Williams

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. “Fear might make us obedient, but only love inspires true loyalty.” Consider the ways in which this view might be applied to *King Lear* and show how your ideas have been influenced by your reading of *Oedipus Rex*.

Or,

7. Explore Shakespeare’s presentation of the theme of deceit in *King Lear*. In the course of your writing, show how your ideas have been illuminated by your reading of *Oedipus Rex*.

Hamlet and The Revenger’s Tragedy

Either,

8. “Conflict exists in every scene and at every level: it is the single driving force of the play.” In the light of this remark, explore some of the ways Shakespeare presents conflict in *Hamlet*. In the course of your writing show how your appreciation of Middleton’s presentation of conflict in *The Revenger’s Tragedy* has helped to shape your ideas.

Or,

9. How far does Shakespeare’s presentation of Hamlet inspire sympathy in an audience? In the course of your discussion, make comparative reference to Middleton’s presentation of Vindice in *The Revenger’s Tragedy*.

Measure for Measure and The Duchess of Malfi

Either,

10. Examine Shakespeare's presentation of the theme of oppression in *Measure for Measure*. In the course of your writing, show how your ideas have been illuminated by your reading of *The Duchess of Malfi*.

Or,

11. "Disease, decay and dereliction are at the heart of the drama." Explore Shakespeare's presentation of the theme of corruption in *Measure for Measure* in the light of this remark, and show how your appreciation of Webster's presentation of the same theme in *The Duchess of Malfi* has influenced your response.

The Tempest and Doctor Faustus

Either,

12. Explore some of the ways Shakespeare has presented the theme of ambition in *The Tempest*. In the course of your writing, make comparative reference to Marlowe's presentation of the same theme in *Doctor Faustus*.

Or,

13. "Shakespeare's primary concern in this play appears to be the delivery of a series of sharp moral lessons." In light of this remark, examine Shakespeare's presentation of moral issues in *The Tempest* with comparative reference to *Doctor Faustus*.

Richard II and Edward II

Either,

14. "Shakespeare has presented the imperfections of the new regime as different from but equal to the faults of Richard's reign." How far do you agree with this reading of *Richard II*? In the course of your writing show how Marlowe's presentation of the old and new regimes in *Edward II* has influenced your ideas.

Or,

15. Examine Shakespeare's presentation of the theme of betrayal in *Richard II*. In the course of your writing, show how Marlowe's presentation of the same theme in *Edward II* has influenced your ideas.

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