



**GCE A level**

1174/01

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

A.M. TUESDAY, 14 January 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. Explore some of the ways different voices are presented in poetry.

**Or,**

2. “Simplicity in poetry is an illusion.” How far do you agree with this remark?

**Or,**

3. Discuss some of the ways poets have made use of wit and/or humour in their work.

**Or,**

4. Explore some of the ways poets make use of imagery.

**Or,**

5. “Complex ideas in condensed language inevitably challenge the reader’s understanding, but that is part of the pleasure of reading poetry.” How far do you agree?

1. In this early-twentieth century poem, Edward Thomas considers both fanciful and realistic perspectives on nature.

### **Sedge-Warblers**

This beauty made me dream there was a time  
 Long past and irrecoverable, a clime  
 Where any brook so radiant racing clear  
 Through buttercup and kingcup bright as brass  
 But gentle, nourishing the meadow grass  
 That leans and scurries in the wind, would bear  
 Another beauty, divine and feminine,  
 Child to the sun, a nymph whose soul unstained  
 Could love all day, and never hate or tire,  
 A lover of mortal or immortal kin.

And yet, rid of this dream, ere I had drained  
 Its poison, quieted was my desire  
 So that I only looked into the water,  
 Clearer than any goddess or man's daughter,  
 And hearkened while it combed the dark green hair  
 And shook the millions of the blossoms white  
 Of water-crowfoot, and curdled to one sheet  
 The flowers fallen from the chestnuts in the park  
 Far off. And sedge-warblers, clinging so light  
 To willow twigs, sang longer than the lark,  
 Quick, shrill, or grating, a song to match the heat  
 Of the strong sun, nor less the water's cool,  
 Gushing through narrows, swirling in the pool.  
 Their song that lacks all words, all melody,  
 All sweetness almost, was dearer then to me  
 Than sweetest voice that sings in tune sweet words.  
 This was the best of May – the small brown birds  
 Wisely reiterating endlessly  
 What no man learnt yet, in or out of school.

**Edward Thomas**

2. In this late-twentieth century poem, Les Murray explores ideas of self-esteem.

### Performance

I starred that night, I shone:  
I was footwork and firework in one,

a rocket that wriggled up and shot  
darkness with a parasol of brilliants  
and a peewee descant on a flung bit;  
I was blusters of glitter-bombs expanding  
to mantle and aurora from a crown,  
I was fouettés<sup>1</sup>, falls of blazing paint,  
para-flares spot-welding cloudy heaven,  
loose gold off fierce toeholds of white,  
a finale red-tongued as a haka<sup>2</sup> leap:  
that too was a butt of all right!

As usual after any triumph, I was  
of course, inconsolable.

**Les Murray**

<sup>1</sup> fouettés: dance moves in ballet

<sup>2</sup> haka: a traditional Maori war dance

3. In this mid-nineteenth century poem, Christina Rossetti celebrates her love.

### **A Birthday**

My heart is like a singing bird  
Whose nest is in a water'd shoot;  
My heart is like an apple-tree  
Whose boughs are bent with thickset fruit;  
My heart is like a rainbow shell  
That paddles in a halcyon sea;  
My heart is gladder than all these  
Because my love is come to me.

Raise me a dais of silk and down;  
Hang it with vair<sup>1</sup> and purple dyes;  
Carve it in doves and pomegranates,  
And peacocks with a hundred eyes;  
Work it in gold and silver grapes,  
In leaves and silver fleurs-de-lys;  
Because the birthday of my life  
Is come, my love is come to me.

**Christina Rossetti**

<sup>1</sup> vair: animal fur used for decoration

4. In this mid-nineteenth century poem, Alfred Lord Tennyson examines the special qualities of the poetic sensibility.

### The Poet's Mind

I

Vex not thou the poet's mind  
 With thy shallow wit:  
 Vex not thou the poet's mind;  
 For thou canst not fathom it.  
 Clear and bright it should be ever,  
 Flowing like a crystal river;  
 Bright as light, and clear as wind,

II

Dark-brow'd sophist<sup>1</sup>, come not anear;  
 All the place is holy ground;  
 Hollow smile and frozen sneer  
 Come not here.  
 Holy water I will pour  
 Into every spicy flower  
 Of the laurel-shrubs that hedge it around.  
 The flowers would faint at your cruel cheer,  
 In your eye there is death,  
 There is frost in your breath  
 Which would blight the plants.  
 Where you stand you cannot hear  
 From the groves within  
 The wild-bird's din.  
 In the heart of the garden the merry bird chants.  
 It would fall to the ground if you came in.  
 In the middle leaps a fountain  
 Like sheet lightning,  
 Ever brightening  
 With a low melodious thunder;  
 All day and all night it is ever drawn  
 From the brain of the purple mountain  
 Which stands in the distance yonder:  
 It springs on a level of bowery lawn,  
 And the mountain draws it from Heaven above,  
 And it sings a song of undying love;  
 And yet, tho' its voice be so clear and full,  
 You never would hear it; your ears are so dull;  
 So keep where you are: you are foul with sin;  
 It would shrink to the earth if you came in.

**Alfred Lord Tennyson**

<sup>1</sup> sophist: a person who misuses their power of reason to win an argument

5. In this late-twentieth century poem, Margaret Atwood reflects upon harsh reality.

### **A Sad Child**

You're sad because you're sad.  
It's psychic. It's the age. It's chemical.  
Go see a shrink or take a pill,  
or hug your sadness like an eyeless doll  
you need to sleep.

Well, all children are sad  
but some get over it.  
Count your blessings. Better than that,  
buy a hat. Buy a coat or pet.  
Take up dancing to forget.

Forget what?  
Your sadness, your shadow,  
whatever it was that was done to you  
the day of the lawn party  
when you came inside flushed with the sun,  
your mouth sulky with sugar,  
in your new dress with the ribbon  
and the ice-cream smear,  
and said to yourself in the bathroom,  
I am not the favorite child.

My darling, when it comes  
right down to it  
and the light fails and the fog rolls in  
and you're trapped in your overturned body  
under a blanket or burning car,

and the red flame is seeping out of you  
and igniting the tarmac beside your head  
or else the floor, or else the pillow,  
none of us is;  
or else we all are.

**Margaret Atwood**

© Margaret Atwood, 'A Sad Child' taken from 'Morning in the Burned House', 1995

**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. “Shakespeare’s presentation of Lear’s world challenges us to reconsider what is meant by the terms ‘natural’ and ‘unnatural’.” How far do you agree with this view of *King Lear* and how has your reading of *Oedipus Rex* illuminated your ideas?

**Or,**

7. Explore the presentation and the dramatic importance of the family relationships in *King Lear* with comparative reference to *Oedipus Rex*.

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

**Either,**

8. “Questions about Hamlet’s sanity are a distraction; mad or sane he is the same tragic hero.” Consider Shakespeare’s presentation of Hamlet’s “madness” in the light of this remark and show how your reading of *The Revenger’s Tragedy* has influenced your ideas.

**Or,**

9. Through a detailed study of *Hamlet* and comparative reference to *The Revenger’s Tragedy*, examine the dramatic importance of ugly behaviour and horrifying events.



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

**Either,**

10. Some critics have seen the plays as celebrations of feminine power while others regard them as sadistic attacks upon women. Examine one or both of these points of view with close reference to *Measure for Measure* and comparative reference to *The Duchess of Malfi*.

**Or,**

11. "Villains have more to teach us than saints." Examine Shakespeare's presentation of immorality in the light of this remark with comparative reference to *The Duchess of Malfi*.

***The Tempest and Dr Faustus***

**Either,**

12. Examine the presentation and the dramatic importance of trickery in *The Tempest* with comparative reference to *Dr Faustus*.

**Or,**

13. "Some commentators upon *The Tempest* have been left with a pessimistic view of mankind while others have felt a renewed faith in human nature." Which of these views do you favour and how have your ideas been illuminated by your reading of *Doctor Faustus*?

***Richard II and Edward II***

**Either,**

14. "Richard's character is a potent mixture of contrasting elements which repel and attract in almost equal measure." Consider Shakespeare's presentation of Richard in the light of this remark, showing how your response to Marlowe's presentation of Edward has helped to shape your ideas.

**Or,**

15. Examine Shakespeare's presentation of the theme of justice 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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