



GCE A level

1174/01

ENGLISH LITERATURE – LT4

Poetry and Drama 2

A.M. THURSDAY, 11 June 2015

2 hours 30 minutes plus your additional time allowance

ADDITIONAL MATERIALS

In addition to this examination paper, you will need a 12 page answer book.

INSTRUCTIONS TO CANDIDATES

Use black ink, black ball-point pen or your usual method.

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. “The presentation of the natural world is so often the vehicle for a study of mankind.” How far do you agree with this remark about poetry?**

OR,

- 2. Explore some of the ways in which poetry might be considered unsettling for a reader.**

OR,

- 3. “Poetry provides the most powerful means of transforming feelings into words.” Examine some of the ways feelings are presented in poetry.**

OR,

- 4. Discuss some of the ways in which good and/or evil have been presented in poetry.**

OR,

- 5. “Poetry encourages us to see the world in new ways.” How far do you agree?**

1. In this twenty-first century poem, Vicki Feaver reflects upon the glow-worm's interesting qualities.

GLOW-WORM

Talking about the chemical changes
that make a body in love shine,
or even, for months, immune to illness,
you pick a grub from the lawn
and let it lie on your palm – glowing
like the emerald-burning butt
of a cigarette.

(We still haven't touched,
only lain side by side
the half stories of our half lives.)

You call them lightning bugs
from the way the males gather in clouds
and simultaneously flash.

This is the female, fat from a diet
of liquefied snails, at the stage in her cycle
when she hardly eats; when all her energy's
directed to drawing water and oxygen
to a layer of luciferin¹.

**Wingless, wordless,
in a flagrant and luminous bid
to resist the pull to death,
she lifts her shining green abdomen
to signal yes yes yes.**

VICKI FEAVER

**from THE BOOK OF BLOOD (London: Jonathan Cape,
2006)**

luciferin¹: a light-producing organic compound

2. In this early-eighteenth century poem, Alexander Pope reflects upon simple living.

ODE ON SOLITUDE

Happy the man, whose wish and care
A few paternal acres bound,
Content to breathe his native air,
In his own ground.

Whose herds with milk, whose fields with bread,
Whose flocks supply him with attire,
Whose trees in summer yield him shade,
In winter fire.

Blest, who can unconcernedly find
Hours, days, and years slide soft away,
In health of body, peace of mind,
Quiet by day,

Sound sleep by night; study and ease,
Together mixed; sweet recreation;
And innocence, which most does please,
With meditation.

Thus let me live, unseen, unknown;
Thus unlamented let me die;
Steal from the world, and not a stone
Tell where I lie.

ALEXANDER POPE

3. In this mid-twentieth century poem, Basil Bunting looks scornfully at men's self-deceptions.

'YOU IDIOT! ...'

**You Idiot! What makes you think decay will
 Never stink from your skin? Your warts sicken
 Typists, girls in the tube avoid you. Must they
 Also stop their ears to your tomcat
 Wailing, a promise your body cannot keep?
 A lame stag, limping after the hinds, with tines
 shivered by impact and scarred neck – but
 look! Spittle fills his mouth, overflows,
 snuffing their sweet scent. His feet lift lightly
 with memory of gentler seasons. Lungs
 full of the drug, antlers rake back, he
 halts the herd, his voice filled with
 custom of combat and unslaked lust.
 Did the girl shrink from David¹? Did she hug his
 ribs, death shaking them, and milk dry
 the slack teat from which Judah had sucked life?**

BASIL BUNTING

from COLLECTED POEMS (Fulcrum Press, 1968)

**David¹: The Biblical David, king of Israel and
 Judah**

4. In this late-nineteenth century poem, Alice Meynell reflects upon loss.

PARTED

Farewell to one now silenced quite,
Sent out of hearing, out of sight, –
 My friend of friends who I shall miss.
 He is not banished, though, for this, –
Nor he, nor sadness, nor delight.

Though I shall walk with him no more,
A low voice sounds upon the shore.
 He must not watch my resting place
 But who shall drive a mournful face
From the sad winds about my door?

I shall not hear his voice complain
But who shall stop the patient rain?
 His tears must not disturb my heart,
 But who shall change the years, and part
The world from every thought of pain?

Although my life is left so dim,
The morning crowns the mountain-rim;
 Joy is not gone from summer skies,
 Nor innocence from children's eyes,
And all these things are part of him.

He is not banished, for the showers
Yet wake this green warm earth of ours.
 How can the summer but be sweet?
 I shall not have him at my feet,
And yet my feet are on the flowers.

ALICE MEYNELL

5. In this mid-twentieth century poem, R.S. Thomas reflects upon the state of his country, Wales.

RESERVOIRS¹

**There are places in Wales I don't go:
Reservoirs that are the subconscious
Of a people, troubled far down
With gravestones, chapels, villages even;
The serenity of their expression
Revolts me, it is a pose
For strangers, a watercolour's appeal
To the mass, instead of the poem's
Harsher conditions. There are the hills,
Too; gardens gone under the scum
Of the forests; and the smashed faces
Of the farms with the stone trickle
Of their tears down the hills' side.**

**Where can I go, then, from the smell
Of decay, from the putrefying of a dead
Nation? I have walked the shore
For an hour and seen the English
Scavenging among the remains
Of our culture, covering the sand
Like the tide and, with the roughness**

**Of the tide, elbowing our language
Into the grave that we have dug for it.**

R.S. THOMAS

From NOT THAT HE BROUGHT FLOWERS (1968)

**RESERVOIRS¹: Some reservoirs in Wales
(which supply water to English regions) were
created by flooding previously inhabited farms
and villages.**

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. Examine Shakespeare's presentation of the theme of pride in KING LEAR with comparative reference to OEDIPUS REX.**

OR,

- 7. "However distant from us they may be, tragic heroes still represent common elements of human experience." Through close critical analysis of KING LEAR and comparative reference to OEDIPUS REX, consider the presentation of Lear and Oedipus in the light of this comment.**

HAMLET AND THE REVENGER'S TRAGEDY

EITHER,

- 8. "Both plays are dominated by the idea of death or being dead." Explore Shakespeare's presentation of the idea of death in HAMLET with comparative reference to THE REVENGER'S TRAGEDY.**

OR,

- 9. Examine some of the ways in which Shakespeare presents the theme of deceit in HAMLET. In the course of your writing, make comparative reference to the presentation of the same theme in THE REVENGER'S TRAGEDY.**

MEASURE FOR MEASURE AND THE DUCHESS OF MALFI

EITHER,

- 10. One critic wrote of MEASURE FOR MEASURE: “... we are excited, fascinated and perplexed, for the issues raised will not allow a completely satisfactory outcome.” Examine this remark with close reference to MEASURE FOR MEASURE and comparative reference to THE DUCHESS OF MALFI.**

OR,

- 11. Examine Shakespeare’s presentation of the theme of appearance and reality in MEASURE FOR MEASURE. In the course of your writing, show how Webster’s presentation of the same theme in THE DUCHESS OF MALFI has illuminated your ideas.**

THE TEMPEST AND DOCTOR FAUSTUS

EITHER,

- 12. “Despite the powerful presence of the supernatural, the evil in the play is presented as distinctly human.” Consider this view of THE TEMPEST with comparative reference to DOCTOR FAUSTUS.**

OR,

- 13. Examine Shakespeare’s presentation of the theme of duty in THE TEMPEST. In the course of your writing, make comparative reference to Marlowe’s presentation of the same theme in DOCTOR FAUSTUS.**

RICHARD II AND EDWARD II

EITHER,

- 14. “Nobility and chivalry are empty ideas fit only for fairy tales.” In the light of this statement, consider Shakespeare’s presentation of nobility and/or chivalry in RICHARD II. In the course of your writing, show how your ideas have been illuminated by your reading of EDWARD II.**

OR,

- 15. Discuss Shakespeare’s presentation of kingship in RICHARD II with comparative reference to Marlowe’s presentation of the same theme in EDWARD II.**

END OF PAPER