



**GCE A level**

1174/01



S15-1174-01

**ENGLISH LITERATURE – LT4**

**Poetry and Drama 2**

A.M. THURSDAY, 11 June 2015

2 hours 30 minutes

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### **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. “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 luciferin<sup>1</sup>.

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)

luciferin<sup>1</sup>: 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 David<sup>1</sup>? 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)

David<sup>1</sup>: 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.

**Reservoirs<sup>1</sup>**

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)*

**Reservoirs<sup>1</sup>:** 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*.

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