



**GCE A level**

1174/01



S16-1174-01

**ENGLISH LITERATURE – LT4**

**Poetry and Drama 2**

A.M. FRIDAY, 17 June 2016

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. "Poetry is not for special occasions; it is firmly rooted in our ordinary lives." Discuss.

**Or,**

2. Consider some of the ways poets present change.

**Or,**

3. "Plain language is easily understood but figurative language is the lifeblood of poetry." Examine this remark.

**Or,**

4. "We should not expect poetry to confirm our moral values." Discuss the relationship between poetry and moral values in the light of this remark.

**Or,**

5. W.H. Auden says: "We want a poem to be beautiful [and] at the same time we want it to be true." Discuss some of the ways poems might be considered beautiful and/or true.

1. In this mid-twentieth century poem, the poet meditates upon the lives and achievements of ordinary men.

### **Cathedral Builders**

They climbed on sketchy ladders towards God,  
With winch and pulley hoisted hewn rock into heaven,  
Inhabited sky with hammers, defied gravity,  
Deified stone, took up God's house to meet Him,

And came down to their suppers and small beer;  
Every night slept, lay with their smelly wives,  
Quarrelled and cuffed the children, lied,  
Spat, sang, were happy, or unhappy,

And every day took to the ladders again;  
Impeded the rights of way of another summer's  
Swallows, grew greyer, shakier, became less inclined  
To fix a neighbour's roof of a fine evening,

Saw naves sprout arches, clerestories soar,  
Cursed the loud fancy glaziers for their luck,  
Somehow escaped the plague, got rheumatism,  
Decided it was time to give it up,

To leave the spire to others; stood in the crowd  
Well back from the vestments at the consecration,  
Envied the fat bishop his warm boots,  
Cocked up a squint eye and said, 'I bloody did that.'

### **John Ormond**

2. In this extract from a longer mid-twentieth century poem, the poet presents the end of a romantic relationship.

*From Parting*

Darling, this is goodbye. The words are ordinary  
But love is rare. So let it go tenderly  
As the sound of violins into silence.

Parting is sad for us because something is over,  
But for the thing we have ended, it is a beginning –  
Let love go like a young bird flying from the nest,

Like a new star, airborne into the evening,  
Watched out of sight, or let fall gently as a tear,  
Let our love go out of the world, like the prayer for a soul's rest.

Let the roses go, that you fastened in my hair  
One summer night in a garden, and the song  
That we heard from another house, where a piano was playing;  
The shadow a streetlamp cast through the net of a curtain,  
The river at night, smooth and silent Thames, flowing through London.

**Kathleen Raine**

3. In this late twentieth century poem, the poet reflects upon landscapes.

### **Westering Home**

Though you'd be pressed to say exactly where  
It first sets in, driving west through Wales  
Things start to feel like Ireland. It can't be  
The chapels with their clear grey windows,  
Or the buzzards menacing the scooped valleys.  
In April, have the blurred blackthorn hedges  
Something to do with it? Or possibly  
The motorway, which seems to lose its nerve  
Mile by mile. The houses, up to a point,  
With their masoned gables, each upper window  
A raised eyebrow. More, though, than all of this,  
It's the architecture of the spirit;  
The old thin ache you thought that you'd forgotten-  
More smoke, admittedly than flame;  
Less tears than rain. And the whole business  
Neither here nor there, and therefore home.

**Bernard O'Donoghue**

4. In this extract from a longer, late nineteenth century poem, the poet reflects upon crime and punishment.

*From **The Ballad of Reading Gaol***

VI

In Reading gaol by Reading town  
There is a pit of shame,  
And in it lies a wretched man  
Eaten by teeth of flame,  
In a burning winding-sheet he lies,  
And his grave has got no name.

And there, till Christ call forth the dead,  
In silence let him lie:  
No need to waste the foolish tear,  
Or heave the windy sigh:  
The man had killed the thing he loved,  
And so he had to die.

And all men kill the thing they love,  
By all let this be heard,  
Some do it with a bitter look,  
Some with a flattering word,  
The coward does it with a kiss,  
The brave man with a sword!

**Oscar Wilde**

5. In this extract from a longer, early nineteenth century poem, the poet celebrates the strength and beauty of the natural world.

*From Ode to the West Wind*

IV

If I were a dead leaf thou mightest bear;  
If I were a swift cloud to fly with thee;  
A wave to pant beneath thy power, and share

The impulse of thy strength, only less free  
Than thou, O uncontrollable! If even  
I were as in my boyhood, and could be

The comrade of thy wanderings over Heaven,  
As then, when to outstrip thy skiey speed  
Scarce seem'd a vision; I would ne'er have striven

As thus with thee in prayer in my sore need.  
O! lift me as a wave, a leaf, a cloud!  
I fall upon the thorns of life! I bleed!

A heavy weight of hours has chain'd and bow'd  
One too like thee; tameless, and swift, and proud.

V

Make me thy lyre, even as the forest is:  
What if my leaves are falling like its own?  
The tumult of thy mighty harmonies

Will take from both a deep, autumnal tone,  
Sweet though in sadness. Be thou, Spirit fierce,  
My spirit! Be thou me, impetuous one!

Drive my dead thoughts over the universe  
Like wither'd leaves, to quicken a new birth!  
And, by the incantation of this verse,

Scatter, as from an unextinguish'd hearth  
Ashes and sparks, my words among mankind!  
Be through my lips to unawaken'd earth

The trumpet of a prophecy! O Wind,  
If Winter comes, can Spring be far behind?

**Percy Bysshe Shelley**

**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. Some critics have argued that Shakespeare has presented Goneril, Regan and Edmund as victims rather than villains. With comparative reference to Sophocles' presentation of Oedipus' family circumstances, show how far you sympathise with this view.

**Or,**

7. "A study of selfishness." Consider some of the ways this remark might be applied to the play *King Lear* and show how your reading of *Oedipus Rex* has illuminated your ideas.

***Hamlet and The Revenger's Tragedy***

**Either,**

8. "It is Hamlet's indecision and delay which make him a convincing character." Consider Shakespeare's presentation of Prince Hamlet in the light of this remark. In the course of your writing, show how your reading of *The Revenger's Tragedy* has illuminated your ideas.

**Or,**

9. Examine Shakespeare's presentation of royalty and court life in *Hamlet*. In the course of your writing, make comparative reference to the presentation of the ruling classes in *The Revenger's Tragedy*.



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

**Either,**

10. Discuss Shakespeare's presentation of the theme of self-knowledge in *Measure for Measure* with comparative reference to Webster's treatment of the same theme in *The Duchess of Malfi*.

**Or,**

11. "It is a distasteful play on every level." Through close analysis of *Measure for Measure* and comparative reference to *The Duchess of Malfi* show how far you agree with this remark.

***The Tempest and Doctor Faustus***

**Either,**

12. "Neither dramatist is entirely successful in creating sympathy for their characters." How far do you agree? In your response you should make close reference to your choice of Shakespeare's characters in *The Tempest* with comparative reference to Marlowe's presentation of character in *Doctor Faustus*.

**Or,**

13. Examine Shakespeare's presentation of the theme of control in *The Tempest* with comparative reference to Marlowe's presentation of the same theme in *Doctor Faustus*.

***Richard II and Edward II***

**Either,**

14. "We might be persuaded to dislike him but that does not undermine our pity at his ruin." Consider Shakespeare's presentation of Richard in the light of this remark. In the course of your writing, show how your appreciation of Marlowe's presentation of Edward has illuminated your ideas.

**Or,**

15. To what extent and by what means does Shakespeare manage to create audience sympathy and support for Bolingbroke? In the course of your writing, make comparative reference to Marlowe's presentation of any of those who oppose Edward.

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