



**GENERAL CERTIFICATE OF EDUCATION
TYSTYSGRIF ADDYSG GYFFREDINOL**

2009 - 2010

ENGLISH LITERATURE ADVANCED

**LT4 SPECIMEN QUESTION PAPER
(REVISED RUBRIC issued December 2009)**



GCE A level

1174/01 **New A2**

ENGLISH LITERATURE

LT4: Poetry and Drama 2

2½ hours

ADDITIONAL MATERIALS

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

INSTRUCTIONS TO CANDIDATES

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.

LT4:Poetry and Drama 2

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 appeal of narrative poetry lies in the characters portrayed rather than the stories told.” Discuss this view.

Or,

2. To what extent would you agree that religious poetry challenges as well as celebrates the religious sentiments of its day? Discuss this view.

Or,

3. “Rather than simply delighting us with the beauty of Nature, some poems seem primarily designed to teach important moral lessons.” Discuss this view.

Or,

4. Evaluate the ways in which poets manage to create profound significance beneath an apparently simple form of poetry. Discuss this view.

Or,

5. “Imagery is the key to poetic feeling rather than thought.” Consider how far you would agree with this statement.

Poetry Extracts

1. In this early-twentieth century poem, Thomas Hardy writes about a country girl who has changed her life by moving to the city.

The Ruined Maid

"O 'Melia, my dear, this does everything crown!
Who could have supposed I should meet you in Town?
And whence such fair garments, such prosperi-ty?"--
"O didn't you know I'd been ruined?" said she.

"You left us in tatters, without shoes or socks,
Tired of digging potatoes, and spudding up docks;
And now you've gay bracelets and bright feathers three!"--
"Yes: that's how we dress when we're ruined," said she.

-- "At home in the barton you said `thee' and `thou,'
And `thik oon,' and `theäs oon,' and `t'other'; but now
Your talking quite fits 'ee for high compa-ny!"--
"Some polish is gained with one's ruin," said she.

-- "Your hands were like paws then, your face blue and bleak
But now I'm bewitched by your delicate cheek,
And your little gloves fit as on any la-dy!"--
"We never do work when we're ruined," said she.

-- "You used to call home-life a hag-ridden dream,
And you'd sigh, and you'd sock; but at present you seem
To know not of megrims or melancho-ly!"--
"True. One's pretty lively when ruined," said she.

-- "I wish I had feathers, a fine sweeping gown,
And a delicate face, and could strut about Town!"--
"My dear -- a raw country girl, such as you be,
Cannot quite expect that. You ain't ruined," said she.

THOMAS HARDY

2. In this seventeenth-century metaphysical poem, the poet George Herbert reflects on his relationship with God.

The Collar

I Struck the board, and cry'd, No more.
I will abroad.
What? shall I ever sigh and pine?
My lines and life are free; free as the rode,
Loose as the winde, as large as store.
Shall I be still in suit?
Have I no harvest but a thorn
To let me bloud, and not restore
What I have lost with cordiall fruit?
Sure there was wine
Before my sighs did drie it: there was corn
Before my tears did drown it.
Is the yeare onely lost to me?
Have I no bayes to crown it?
No flowers, no garlands gay? all blasted?
All wasted?
Not so, my heart: but there is fruit,
And thou hast hands.
Recover all thy sigh-blown age
On double pleasures: leave thy cold dispute
Of what is fit, and not. Forsake thy cage,
Thy rope of sands,¹
Which pettie thoughts have made, and made to thee
Good cable, to enforce and draw,
And be thy law,
While thou didst wink and wouldst not see.
Away; take heed:
I will abroad.
Call in thy deaths head there: tie up thy fears.
He that forbears
To suit and serve his need,
Deserves his load.
But as I rav'd and grew more fierce and wilde
At every word,
Me thoughts I heard one calling, *Childe*:
And I reply'd, *My Lord*.

GEORGE HERBERT

3. This is an extract from the Victorian poet Tennyson's long narrative poem **Idylls of the King**. The poem as a whole is about the court of the mythical King Arthur and his knights, and this extract is from a section concerned with the king's wife, Guinevere.

Extract from “Idylls of the King”

For thus it chanced one morn when all the court,
Green-suited, but with plumes that mocked the may,
Had been, their wont, a-maying and returned,
That Modred still in green, all ear and eye,
Climbed to the high top of the garden-wall
To spy some secret scandal if he might,
And saw the Queen who sat betwixt her best
Enid, and lissome Vivien, of her court
The wiliest and the worst; and more than this
He saw not, for Sir Lancelot passing by
Spied where he couched, and as the gardener's hand
Picks from the colewort a green caterpillar,
So from the high wall and the flowering grove
Of grasses Lancelot plucked him by the heel,
And cast him as a worm upon the way;

But when he knew the Prince though marred with dust,
He, reverencing king's blood in a bad man,
Made such excuses as he might, and these
Full knightly without scorn; for in those days
No knight of Arthur's noblest dealt in scorn;
But, if a man were halt or hunched, in him
By those whom God had made full-limbed and tall,
Scorn was allowed as part of his defect,
And he was answered softly by the King
And all his Table. So Sir Lancelot help
To raise the Prince, who rising twice or thrice
Full sharply smote his knees, and smiled, and went:
But, ever after, the small violence done
Rankled in him and ruffled all his heart,
As the sharp wind that ruffles all day long
A little bitter pool about a stone
On the bare coast.

ALFRED LORD TENNYSON

4. In this early-twentieth century poem, Edward Thomas reflects upon the connections between man and the natural world.

Out in The Dark

Out in the dark over the snow
The fallow fawns invisible go
With the fallow doe;
And the winds blow
Fast as the stars are slow.

Stealthily the dark haunts round
And, when the lamp goes, without sound
At a swifter bound
Than the swiftest hound,
Arrives, and all else is drowned;

And the star and I and wind and deer,
Are in the dark together, - near,
Yet far, - and fear
Drums on my ear
In that sage company drear.

How weak and little is the light,
All the universe of sight,
Love and delight,
Before the might,

If you love it not, of night.

EDWARD THOMAS

5. In this mid-nineteenth century poem, Christina Rossetti presents a series of questions about life's journeys.

Uphill

DOES the road wind up-hill all the way?
Yes, to the very end.
Will the day's journey take the whole long day?
From morn to night, my friend.

But is there for the night a resting-place?
A roof for when the slow dark hours begin.
May not the darkness hide it from my face?
You cannot miss that inn.

Shall I meet other wayfarers at night?
Those who have gone before.
Then must I knock, or call when just in sight?
They will not keep you standing at that door.

Shall I find comfort, travel-sore and weak?
Of labour you shall find the sum.
Will there be beds for me and all who seek?
Yea, beds for all who come.

CHRISTINA ROSSETTI

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 blindness in *King Lear*. Show how far your appreciation and understanding of this theme have been informed by your reading of *Oedipus Rex*.

Or,

7. Discuss Shakespeare's exploration of different concepts of Nature in *King Lear*. Show how far your appreciation and understanding of this element of *King Lear* have been informed by your study of *Oedipus Rex*.

Hamlet and The Revenger's Tragedy

Either,

8. Explore the significance of Shakespeare's presentation of crime and punishment in *Hamlet*. Show how far your appreciation and understanding of this element of *Hamlet* have been informed by your study of *The Revenger's Tragedy*.

Or,

9. Examine Shakespeare's presentation of family relationships in *Hamlet*. Show how far your appreciation and understanding of this aspect of *Hamlet* have been informed by your study of *The Revenger's Tragedy*.

Measure for Measure and The Duchess of Malfi

Either,

10. Examine Shakespeare's presentation of deceit in *Measure for Measure*. Show how far your appreciation and understanding of this element of *Measure for Measure* has been informed by your study of *The Duchess of Malfi*.

Or,

11. Discuss the ways in which Shakespeare has presented the theme of justice in *Measure for Measure*. Show how your appreciation and understanding of this element of *Measure for Measure* have been informed by your study of *The Duchess of Malfi*.

The Tempest and Dr Faustus

Either,

12. Examine the importance of magic in *The Tempest*. Show how your appreciation and understanding of this aspect of *The Tempest* have been informed by your study of *Dr Faustus*.

Or

13. How does Shakespeare make dramatic use of the minor characters in *The Tempest*? Show how your appreciation and understanding of the dramatic roles of three or four minor characters have been informed by your study of the minor characters in *Dr Faustus*.

Richard II and Edward II

Either,

14. Examine how Shakespeare presents the themes of power and corruption in *Richard II*. Show how your appreciation and understanding of these elements of *Richard II* have been informed by your study of *Edward II*.

Or,

15. "Duty and obedience are at the heart of history plays." Discuss this view through a detailed discussion of *Richard II* and comparative reference to Marlowe's *Edward II*.