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. “With its extraordinary power to move the reader, poetry disturbs rather than comforts.”
   Discuss this view.

Or,

2. Discuss the view that it is not what is said, but the way it is said that gives poetry its impact.

Or,

3. Evaluate the ways in which poets present conflict.

Or,

4. “The primary purpose of imagery is to allow the reader access to abstract and complex ideas.”
   Consider this view.

Or,

5. “While great poetry may be rooted in the culture of its time, its true greatness lies in its capacity to appeal to readers of all times.” Discuss this view.
In this mid-nineteenth century poem, Elizabeth Barrett-Browning features Pan (half man, half goat, Greek god of pastures, shepherds and flocks and patron of the pastoral poets) and his creation of the first reed flute.

**A Musical Instrument**

**I.**
WHAT was he doing, the great god Pan,
Down in the reeds by the river?
Spreading ruin and scattering ban,
Splashing and paddling with hoofs of a goat,
And breaking the golden lilies afloat
   With the dragon-fly on the river.

**II.**
He tore out a reed, the great god Pan,
From the deep cool bed of the river:
The limpid water turbidly ran,
And the broken lilies a-dying lay,
And the dragon-fly had fled away,
   Ere he brought it out of the river.

**III.**
High on the shore sate the great god Pan,
   While turbidly flowed the river;
And hacked and hewed as a great god can,
With his hard bleak steel at the patient reed,
Till there was not a sign of a leaf indeed
   To prove it fresh from the river.

**IV.**
He cut it short, did the great god Pan,
   (How tall it stood in the river!)
Then drew the pith, like the heart of a man,
Steadily from the outside ring,
And notched the poor dry empty thing
   In holes, as he sate by the river.

**V.**
‘This is the way,’ laughed the great god Pan,
   (Laughed while he sate by the river,)
The only way, since gods began
To make sweet music, they could succeed.’
Then, dropping his mouth to a hole in the reed,
   He blew in power by the river.

**VI.**
Sweet, sweet, sweet, O Pan!
   Piercing sweet by the river!
Blinding sweet, O great god Pan!
The sun on the hill forgot to die,
And the lilies revived, and the dragon-fly
   Came back to dream on the river.

**VII.**
Yet half a beast is the great god Pan,
   To laugh as he sits by the river,
Making a poet out of a man:
The true gods sigh for the cost and pain,—
For the reed which grows nevermore again
   As a reed with the reeds in the river.

Elizabeth Barrett Browning
2. In this mid-seventeenth century poem, Andrew Marvell writes about the overpowering features of love.

**The Fair Singer**

To make a final conquest of all me,  
Love did compose so sweet an Enemy,  
In whom both Beauties to my death agree,  
Joyning themselves in fatal Harmony;  
That while she with her Eyes my Heart does bind,  
She with her Voice might captivate my Mind.

I could have fled from One but singly fair:  
My dis-intangled Soul it self might save,  
Breaking the curled trammels of her hair,  
But how should I avoid to be her Slave,  
Whose subtile Art invisibly can wreath  
My Fetters of the very Air I breath?

It had been easie fighting in some plain,  
Where Victory might hang in equal choice.  
But all resistance against her is vain,  
Who has th’ advantage both of Eyes and Voice.  
And all my Forces needs must be undone,  
She having gained both the Wind and Sun.

*Andrew Marvell*
3. In this late-twentieth century poem, Tony Harrison writes about his father’s death and inheriting his cloth cap.

**Turns**

I thought it made me look more ‘working class’
(as if a bit of chequered cloth could bridge that gap!)
I did a turn in it before the glass.
My mother said: *It suits you, your dad’s cap.*
(He preferred me to wear suits and part my hair:
*You’re every bit as good as that lot are!*)

All the pension queue came out to stare.
Dad was sprawled beside the postbox (still VR),
his cap turned inside up beside his head,
smudged H A H in purple Indian ink
and Brylcreem slicks displayed so folk might think
he wanted charity for dropping dead.

He never begged. For nowt! Death’s reticence
crowns his life’s and *me*, I’m opening my trap
to busk the class that broke him for the pence
that splash like brackish tears into our cap.

TONY HARRISON

*Reproduced from ‘Collected Poems’ - Tony Harrison, published by Viking, 2007*
4. In this extract from a longer, late-sixteenth century poem, celebrating marriage, Edmund Spenser presents a view of a wedding ceremony and feasting.

**Extract from “Epithalamion”**

Open the temple gates unto my love,
Open them wide that she may enter in,
And all the postes adorne as doth behove,
And all the pillours deck with girlands trim,
For to receyve this Saynt with honour dew,
That commeth in to you.
With trembling steps, and humble reverence,
She commeth in, before th’ Almighties view;
Of her ye virgins learne obedience,
When so ye come into those holy places,
To humble your proud faces:
Bring her up to th’ high altar, that she may
The sacred ceremonies there partake,
The which do endlesse matrimony make;
And let the roring Organs loudly play
The praises of the Lord in lively notes;
The whiles, with hollow throates,
The Choristers the joyous Antheme sing,
That al the woods may answere, and their eccho ring.

Behold, whiles she before the altar stands,
Hearing the holy priest that to her speakes,
And blesseth her with his two happy hands,
How the red roses flush up in her cheekes,
And the pure snow, with goodly vermill stayne
Like crimsin dyde in grayne:
That even th’ Angels, which continually
About the sacred Altare doe remaine,
Forget their service and about her fly,
Ofte peeping in her face, that seems more fayre,
The more they on it stare.
But her sad eyes, still fastened on the ground,
Are governed with goodly modesty,
That suffers not one looke to glaunce awry,
Which may let in a little thought unsownd.
Why blush ye, love, to give to me your hand,
The pledge of all our band!
Sing, ye sweet Angels, Alleluya sing,
That all the woods may answere, and your eccho ring.
Now al is done: bring home the bride againe;
Bring home the triumph of our victory:
Bring home with you the glory of her gaine;
With joyance bring her and with jollity.
Never had man more joyfull day then this,
Whom heaven would heape with blis,
Make feast therefore now all this live-long day;
This day for ever to me holy is.
Poure out the wine without restraint or stay,
Poure not by cups, but by the belly full,
Poure out to all that wull,
And sprinkle all the postes and wals with wine,
That they may sweat, and drunken be withall.
Crowne ye God Bacchus with a coronall,
And Hymen also crowne with wreathes of vine;
And let the Graces daunce unto the rest,
For they can doo it best:
The whiles the maydens doe theyr carroll sing,
To which the woods shall answer, and theyr eccho ring.
5. In this early-twentieth century poem, Thomas Hardy considers age, family ancestors and mortality.

**Night in the Old Home**

When the wasting embers redden the chimney-breast,
And Life’s bare pathway looms like a desert track to me,
And from hall and parlour the living have gone to their rest,
My perished people who housed them here come back to me.

They come and seat them around in their mouldy places,
Now and then bending towards me a glance of wistfulness,
A strange upbraiding smile upon all their faces,
And in the bearing of each a passive tristfulness.

‘Do you uphold me, lingering and languishing here,
A pale late plant of your once strong stock?’ I say to them;
‘A thinker of crooked thoughts upon Life in the sere
An on That which consigns men to night after showing the day to them?’

‘–O let be the Wherefore! We fevered our years not thus:
Take of Life what it grants, without question!’ they answer me seemingly.
‘Enjoy, suffer, wait: spread the table here freely like us,
And, satisfied, placid, unfretting, watch Time away beamingly!’

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

Or,

7. Examine Shakespeare’s dramatic use of the Fool in King Lear in the light of Sophocles’ presentation of the Chorus in Oedipus Rex.

Hamlet and The Revenger’s Tragedy

Either,

8. Analyse Shakespeare’s presentation of the theme of betrayal in Hamlet and show how far your appreciation and understanding of this theme have been informed by your reading of The Revenger’s Tragedy.

Or,


Measure for Measure and The Duchess of Malfi

Either,

10. Through a detailed analysis of Measure for Measure and comparative reference to The Duchess of Malfi, discuss the dramatic significance of disguise and deception in the plays.

Or,

11. “Above all, Measure for Measure demonstrates the value of moderation and restraint.” Consider this view in the light of your reading of The Duchess of Malfi.
The Tempest and Dr Faustus

Either,

12. How far is your understanding of Shakespeare’s presentation of the theme of power in The Tempest illuminated by your reading of Dr Faustus?

Or,

13. Through a detailed study of The Tempest and comparative reference to Dr Faustus, evaluate the dramatic importance of the supernatural in both plays.

Richard II and Edward II

Either,

14. “By no means a simple case of the triumph of right over wrong.” Consider this view of Shakespeare’s Richard II in the light of your understanding of Marlowe’s Edward II.

Or,

15. Examine Shakespeare’s presentation of status and leadership in Richard II. Show how far your understanding and appreciation of these aspects of the play have been illuminated by your reading of Edward II.