

SECTION A**Shakespeare**

Answer ONE question from this section.

Begin your answer on page 4.

Measure for Measure**EITHER**

- 1** 'Modern audiences are more likely to view *Measure for Measure* as a tragedy rather than as a comedy.'

In the light of this statement, explore the ways in which Shakespeare uses genre conventions in *Measure for Measure*.

In your answer, you must consider relevant contextual factors.

(Total for Question 1 = 25 marks)

OR

- 2** 'Fate eventually dominates the characters in *Measure for Measure*.'

In the light of this statement, explore the ways in which Shakespeare presents fate in *Measure for Measure*.

In your answer, you must consider relevant contextual factors.

(Total for Question 2 = 25 marks)

The Taming of the Shrew**EITHER**

- 3** 'The poetry of *The Taming of the Shrew* is one of its engaging aspects.'

In the light of this statement, explore how Shakespeare uses poetic language in *The Taming of the Shrew*.

In your answer, you must consider relevant contextual factors.

(Total for Question 3 = 25 marks)

OR

- 4** 'The main appeal of *The Taming of the Shrew* lies in the contrast between appearance and reality.'

In the light of this statement, explore the ways in which Shakespeare presents appearance and reality in *The Taming of the Shrew*.

In your answer, you must consider relevant contextual factors.

(Total for Question 4 = 25 marks)



Hamlet

EITHER

- 5** 'The imagery and symbolism of *Hamlet* are its most interesting elements.'

In the light of this statement, explore the ways in which Shakespeare uses imagery and symbolism in *Hamlet*.

In your answer, you must consider relevant contextual factors.

(Total for Question 5 = 25 marks)

OR

- 6** 'Performances and interpretations of Gertrude's character in *Hamlet* tend to be overly negative.'

In the light of this statement, explore the ways in which Shakespeare presents the character of Gertrude in *Hamlet*.

In your answer, you must consider relevant contextual factors.

(Total for Question 6 = 25 marks)

King Lear

EITHER

- 7** '*King Lear* provides a profound insight into the nature of guilt.'

In the light of this statement, explore the ways in which Shakespeare presents guilt in *King Lear*.

In your answer, you must consider relevant contextual factors.

(Total for Question 7 = 25 marks)

OR

- 8** 'The use of setting in *King Lear* is crucial to the success of the play.'

In the light of this statement, explore the ways in which Shakespeare uses setting in *King Lear*.

In your answer, you must consider relevant contextual factors.

(Total for Question 8 = 25 marks)



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.

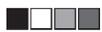


DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 sets of horizontal dotted lines.



P 7 4 8 0 9 A 0 1 1 2 8

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 25 horizontal dotted lines.

TOTAL FOR SECTION A = 25 MARKS



P 7 4 8 0 9 A 0 1 3 2 8

SECTION B

Pre-1900 Poetry

Answer ONE question on your chosen text.

**You must select your second poem from the prescribed list for your studied collection.
The poems are listed in the Source Booklet on pages 3 to 6.**

Begin your answer on page 16.

Prescribed text: *Metaphysical Poetry*, editor Colin Burrow

EITHER:

- 9** Read the poem *To My Excellent Lucasia, on Our Friendship* by Katherine Philips on page 7 of the Source Booklet.

Explore the ways in which faithfulness is presented in this poem and **one** other poem from your prescribed list.

In your answer, you must consider relevant contextual factors.

(Total for Question 9 = 25 marks)

OR

- 10** Read the poem *Song ('Go, and catch a falling star')* by John Donne on page 8 of the Source Booklet.

Explore the ways in which mood and tone are used in this poem and **one** other poem from your prescribed list.

In your answer, you must consider relevant contextual factors.

(Total for Question 10 = 25 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Prescribed text: *English Romantic Verse*, editor David Wright

EITHER:

- 11** Read the poem *Ode on a Grecian Urn* by John Keats on pages 9–10 of the Source Booklet.

Explore the ways in which timelessness is created in this poem and **one** other poem from your prescribed list.

In your answer, you must consider relevant contextual factors.

(Total for Question 11 = 25 marks)

OR

- 12** Read the poem *The Question* by Percy Bysshe Shelley on page 11 of the Source Booklet.

Explore the ways in which the power of the imagination is presented in this poem and **one** other poem from your prescribed list.

In your answer, you must consider relevant contextual factors.

(Total for Question 12 = 25 marks)

Prescribed text: *The New Oxford Book of Victorian Verse*, editor Christopher Ricks

EITHER:

- 13** Read the poem *The Best Thing in the World* by Elizabeth Barrett Browning on page 12 of the Source Booklet.

Explore the ways in which nature is presented in this poem and **one** other poem from your prescribed list.

In your answer, you must consider relevant contextual factors.

(Total for Question 13 = 25 marks)

OR

- 14** Read the poem *From Maud: l.xviii 'I have led her home, my love, my only friend'* by Alfred Tennyson on pages 13–15 of the Source Booklet.

Explore the ways in which desire is presented in this poem and **one** other poem from your prescribed list.

In your answer, you must consider relevant contextual factors.

(Total for Question 14 = 25 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



P 7 4 8 0 9 A 0 1 5 2 8

Indicate which question you are answering by marking a cross . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen question number:

Question 9

Question 10

Question 11

Question 12

Question 13

Question 14

Area with horizontal dotted lines for writing answers.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



P 7 4 8 0 9 A 0 1 7 2 8

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 sets of horizontal dotted lines.



P 7 4 8 0 9 A 0 1 9 2 8

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



P 7 4 8 0 9 A 0 2 1 2 8

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



P 7 4 8 0 9 A 0 2 3 2 8

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 25 horizontal dotted lines.

TOTAL FOR SECTION B = 25 MARKS
TOTAL FOR PAPER = 50 MARKS



P 7 4 8 0 9 A 0 2 5 2 8

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE



Contents	Page
Prescribed poetry	
<i>Metaphysical Poetry</i>	3
Prescribed poetry	
<i>English Romantic Verse</i>	4
Prescribed poetry	
<i>The New Oxford Book of Victorian Verse</i>	5
Question 9 <i>To My Excellent Lucasia, on Our Friendship</i> by Katherine Philips	7
Question 10 <i>Song ('Go, and catch a falling star')</i> by John Donne	8
Question 11 <i>Ode on a Grecian Urn</i> by John Keats	9–10
Question 12 <i>The Question</i> by Percy Bysshe Shelley	11
Question 13 <i>The Best Thing in the World</i> by Elizabeth Barrett Browning	12
Question 14 <i>From Maud: l.xviii 'I have led her home, my love, my only friend'</i> by Alfred Tennyson	13–15



Pre-1900 – Metaphysical Poetry

The Metaphysical Poets: answer Question 9 or Question 10

***Metaphysical Poetry*, editor Colin Burrow (Penguin, 2006) ISBN 9780140424447**

Poem title	Poet	Page number
The Flea	John Donne	4
The Good Morrow		5
Song ('Go, and catch a falling star')		6
Woman's Constancy		7
The Sun Rising		8
A Valediction of Weeping		19
A Nocturnal Upon St Lucy's Day, Being the Shortest Day		21
The Apparition		22
Elegy: To his Mistress Going to Bed		29
'At the Round Earth's Imagined Corners'		31
'Death be not Proud'		32
'Batter My Heart'		33
A Hymn to God the Father		36
Redemption		George Herbert
The Collar	78	
The Pulley	79	
Love III	87	
To My Mistress Sitting by a River's Side: An Eddy	Thomas Carew	89
To a Lady that Desired I Would Love Her		95
A Song ('Ask me no more where Jove bestows')		98
A Letter to her Husband, Absent upon Public Engagement	Anne Bradstreet	135
Song: To Lucasta, Going to the Wars	Richard Lovelace	182
The Nymph Complaining for the Death of her Fawn	Andrew Marvell	195
To His Coy Mistress		198
The Definition of Love		201
Unprofitableness	Henry Vaughan	219
The World		220



To My Excellent Lucasia, on Our Friendship	Katherine Philips	240
A Dialogue of Friendship Multiplied		241
Orinda to Lucasia		242



Pre-1900 – The Romantic Period

The Romantics: answer Question 11 or Question 12

English Romantic Verse, editor David Wright (Penguin Classics, 1973) ISBN 9780140421026

Poem title	Poet	Page number
Songs of Innocence: Holy Thursday	William Blake	69
Songs of Experience: Holy Thursday		73
Songs of Experience: The Sick Rose		73
Songs of Experience: The Tyger		74
Songs of Experience: London		75
Lines Written in Early Spring	William Wordsworth	108
Lines Composed a Few Miles above Tintern Abbey		109
Ode: Intimations of Immortality		133
Lines Inscribed upon a Cup Formed from a Skull	George Gordon, Lord Byron	211
So We'll Go no more A Roving		213
On This Day I Complete My Thirty-Sixth Year		232
'The cold earth slept below'	Percy Bysshe Shelley	242
Stanzas Written in Dejection, near Naples		243
Ode to the West Wind		246
The Question		249
Ode to a Nightingale	John Keats	276
Ode on a Grecian Urn		279
Ode on Melancholy		283
Sonnet on the Sea		287



Pre-1900 – The Victorian Period

The Victorians: answer Question 13 or Question 14

**The New Oxford Book of Victorian Verse, editor Christopher Ricks (OUP, 2008)
ISBN 9780199556311**

Poem title	Poet	Page number
From In Memoriam: VII 'Dark house, by which once more I stand'	Alfred Tennyson	23
From In Memoriam: XCV 'By night we linger'd on the lawn'		28
From Maud: I.xi 'O let the solid ground'		37
From Maud: I.xviii 'I have led her home, my love, my only friend'		38
From Maud: I.xxii 'Come into the garden, Maud'		40
From Maud: II.iv 'O that 'twere possible'		43
The Visionary	Emily Brontë and Charlotte Brontë	61
Grief	Elizabeth Barrett Browning	101
From Sonnets from the Portuguese XXIV 'Let the world's sharpness, like a closing knife'		102
The Best Thing in the World		115
'Died...'		116
My Last Duchess		117
Home-Thoughts, from Abroad	Robert Browning	124
Meeting at Night		125
Love in a Life		134
'The Autumn day its course has run—the Autumn evening falls'	Charlotte Brontë	213
'The house was still—the room was still'		214
'I now had only to retrace'		214
'The Nurse believed the sick man slept'		215
Stanzas – ['Often rebuked, yet always back returning']	Charlotte Brontë (perhaps by Emily Brontë)	215
Remember	Christina Rossetti	278
Echo		278
May		280
A Birthday		280
Somewhere or Other		297
At an Inn	Thomas Hardy	465
'I Look into My Glass'		466
Drummer Hodge		467
A Wife in London		467
The Darkling Thrush		468



Question 9

***To My Excellent Lucasia, on Our Friendship* by Katherine Philips**

I did not live until this time
Crowned my felicity,
When I could say without a crime
I am not thine, but thee.

This carcass breathed, and walked, and slept,
So that the world believed
There was a soul the motions kept;
But they were all deceived.

For as a watch by art is wound
To motion, such was mine:
But never had Orinda found
A soul till she found thine;

Which now inspires, cures, and supplies,
And guides my darkened breast:
For thou art all that I can prize
My joy, my life, my rest.

No bridegrooms nor crown-conquerors' mirth
To mine compared can be:
They have but pieces of this earth,
I've all the world in thee.

Then let our flame still light and shine,
And no bold fear control,
As innocent as our design,
Immortal as our soul.

Question 10

***Song ('Go, and catch a falling star')* by John Donne**

Go, and catch a falling star,
Get with child a mandrake root,
Tell me where all past years are,
Or who cleft the devil's foot.
Teach me to hear mermaids singing,
Or to keep off envy's stinging,
And find
What wind
Serves to advance an honest mind.

If thou be'est born to strange sights,
Things invisible to see,
Ride ten thousand days and nights,
Till age snow white hairs on thee,
Thou, when thou return'st, wilt tell me
All strange wonders that befell thee,
And swear
Nowhere
Lives a woman true, and fair.

If thou find'st one, let me know;
Such a pilgrimage were sweet,
Yet do not, I would not go,
Though at next door we might meet,
Though she were true when you met her,
And last till you write your letter,
Yet she
Will be
False, ere I come, to two or three.



Question 11

***Ode on a Grecian Urn* by John Keats**

Thou still unravish'd bride of quietness,
Thou foster-child of silence and slow time,
Sylvan historian, who canst thus express
A flowery tale more sweetly than our rhyme:
What leaf-fring'd legend haunts about thy shape
Of deities or mortals, or of both,
In Tempe or the dales of Arcady?
What men or gods are these? What maidens loth?
What mad pursuit? What struggle to escape?
What pipes and timbrels? What wild ecstasy?

Heard melodies are sweet, but those unheard
Are sweeter; therefore, ye soft pipes, play on;
Not to the sensual ear, but, more endear'd,
Pipe to the spirit ditties of no tone:
Fair youth, beneath the trees, thou canst not leave
Thy song, nor ever can those trees be bare;
Bold Lover, never, never canst thou kiss,
Though winning near the goal - yet, do not grieve;
She cannot fade, though thou hast not thy bliss,
For ever wilt thou love, and she be fair!

Ah, happy, happy boughs! that cannot shed
Your leaves, nor ever bid the Spring adieu;
And, happy melodist, unwearied,
For ever piping songs for ever new;
More happy love! more happy, happy love!
For ever warm and still to be enjoy'd,
For ever panting, and for ever young;
All breathing human passion far above,
That leaves a heart high-sorrowful and cloy'd,
A burning forehead, and a parching tongue.

Who are these coming to the sacrifice?
To what green altar, O mysterious priest,
Lead'st thou that heifer lowing at the skies,
And all her silken flanks with garlands drest?
What little town by river or sea shore,
Or mountain-built with peaceful citadel,
Is emptied of this folk, this pious morn?
And, little town, thy streets for evermore
Will silent be; and not a soul to tell
Why thou art desolate, can ever return.

O Attic shape! Fair attitude! with brede
Of marble men and maidens overwrought,
With forest branches and the trodden weed;
Thou, silent form, dost tease us out of thought
As doth eternity: Cold Pastoral!
When old age shall this generation waste,
Thou shalt remain, in midst of other woe
Than ours, a friend to man, to whom thou say'st,
'Beauty is truth, truth beauty,' — that is all
Ye know on earth, and all ye need to know.



Question 12

***The Question* by Percy Bysshe Shelley**

I dreamed that, as I wandered by the way,
 Bare Winter suddenly was changed to Spring,
And gentle odours led my steps astray,
 Mixed with a sound of waters murmuring
Along a shelving bank of turf, which lay
 Under a copse, and hardly dared to fling
Its green arms round the bosom of the stream,
But kissed it and then fled, as thou mightest in dream.

There grew pied wind-flowers and violets,
 Daisies, those pearled Arcturi of the earth,
The constellated flower that never sets;
 Faint oxslips; tender bluebells, at whose birth
The sod scarce heaved; and that tall flower that wets —
 Like a child, half in tenderness and mirth —
Its mother's face with Heaven's collected tears,
When the low wind, its playmate's voice, it hears.

And in the warm hedge grew lush eglantine,
 Green cowbind and the moonlight-coloured may,
And cherry-blossoms and white cups, whose wine
 Was the bright dew, yet drained not by the day;
And wild roses, and ivy serpentine,
 With its dark buds and leaves, wandering astray;
And flowers azure, black, and streaked with gold,
Fairer than any wakened eyes behold.

And nearer to the river's trembling edge
 There grew broad flag-flowers, purple pranked with
 white,
And starry river buds among the sedge,
 And floating water-lilies, broad and bright,
Which lit the oak that overhung the hedge
 With moonlight beams of their own watery light;
And bulrushes, and reeds of such deep green
As soothed the dazzled eye with sober sheen.

Methought that of these visionary flowers
 I made a nosegay, bound in such a way
That the same hues, which in their natural bowers
 Were mingled or opposed, the like array
Kept these imprisoned children of the Hours
 Within my hand, — and then, elate and gay,
I hastened to the spot whence I had come,
That I might there present it! — Oh! to whom?

Prescribed text: *The New Oxford Book of Victorian Verse*,

editor Christopher Ricks

Question 13

***The Best Thing in the World* by Elizabeth Barrett Browning**

WHAT'S the best thing in the world?
June-rose, by May-dew impearled;
Sweet south-wind, that means no rain;
Truth, not cruel to a friend;
Pleasure, not in haste to end;
Beauty, not self-decked and curled
Till its pride is over-plain;
Light, that never makes you wink;
Memory, that gives no pain;
Love, when, so, you're loved again.
What's the best thing in the world?
— Something out of it, I think.



Question 14

From Maud: l.xviii 'I have led her home, my love, my only friend' by Alfred Tennyson

I

I HAVE led her home, my love, my only friend.
There is none like her, none.
And never yet so warmly ran my blood
And sweetly, on and on
Calming itself to the long-wish'd-for end,
Full to the banks, close on the promised good.

II

None like her, none.
Just now the dry-tongued laurels' pattering talk
Seem'd her light foot along the garden walk,
And shook my heart to think she comes once more;
But even then I heard her close the door,
The gates of Heaven are closed, and she is gone.

III

There is none like her, none.
Nor will be when our summers have deceased.
O, art thou sighing for Lebanon
In the long breeze that streams to thy delicious East,
Sighing for Lebanon,
Dark cedar, tho' thy limbs have here increased,
Upon a pastoral slope as fair,
And looking to the South, and fed
With honey'd rain and delicate air,
And haunted by the starry head
Of her whose gentle will has changed my fate,
And made my life a perfumed altar-flame;
And over whom thy darkness must have spread
With such delight as theirs of old, thy great
Forefathers of the thornless garden, there
Shadowing the snow-limb'd Eve from whom she came.

IV

Here will I lie, while these long branches sway,
And you fair stars that crown a happy day
Go in and out as if at merry play,
Who am no more so all forlorn,
As when it seem'd far better to be born
To labour and the mattock-harden'd hand,
Than nursed at ease and brought to understand
A sad astrology, the boundless plan

That makes you tyrants in your iron skies,
Innumerable, pitiless, passionless eyes,
Cold fires, yet with power to burn and brand
His nothingness into man.

V

But now shine on, and what care I,
Who in this stormy gulf have found a pearl
The countercharm of space and hollow sky,
And do accept my madness, and would die
To save from some slight shame one simple girl.

VI

Would die; for sullen-seeming Death may give
More life to Love than is or ever was
In our low world, where yet 'tis sweet to live.
Let no one ask me how it came to pass;
It seems that I am happy, that to me
A livelier emerald twinkles in the grass,
A purer sapphire melts into the sea.

VII

Not die; but live a life of truest breath,
And teach true life to fight with mortal wrongs.
O, why should Love, like men in drinking-songs,
Spice his fair banquet with the dust of death?
Make answer, Maud my bliss,
Maud made my Maud by that long loving kiss,
Life of my life, wilt thou not answer this?
'The dusky strand of Death inwoven here
With dear Love's tie, makes Love himself more dear.'

VIII

Is that enchanted moan only the swell
Of the long waves that roll in yonder bay?
And hark the clock within, the silver knell
Of twelve sweet hours that past in bridal white,
And died to live, long as my pulses play;
But now by this my love has closed her sight
And given false death her hand, and stol'n away
To dreamful wastes where footless fancies dwell
Among the fragments of the golden day.
May nothing there her maiden grace affright!
Dear heart, I feel with thee the drowsy spell.
My bride to be, my evermore delight,
My own heart's heart, my ownest own, farewell;
It is but for a little space I go:
And ye meanwhile far over moor and fell
Beat to the noiseless music of the night!
Has our whole earth gone nearer to the glow
Of your soft splendours that you look so bright?



I have climb'd nearer out of lonely Hell.
Beat, happy stars, timing with things below,
Beat with my heart more blest than heart can tell,
Blest, but for some dark undercurrent woe
That seems to draw—but it shall not be so:
Let all be well, be well.



BLANK PAGE

