GradeMax

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Surname	Other names

Pearson Edexcel
International Advanced Level

Centre Number | | | | | |

Candidate Number | | | | |

English Literature

International Advanced Subsidiary
Unit 4: Shakespeare and Pre-1900 Poetry

Tuesday 12 June 2018 – Afternoon
Time: 2 hours

Paper Reference
WET04/01

You must have:
Source Booklet (enclosed)
Prescribed texts (clean copies)

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **one** question from Section A and **one** question from Section B.
- Answer the questions in the spaces provided
  – *there may be more space than you need.*

Information

- The total mark for this paper is 50.
- The marks for **each** question are shown in brackets
  – *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ▶

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SECTION A: Shakespeare

Answer ONE question from this section.

Begin your answer on page 6.

Measure for Measure

EITHER

1 'Punishment in *Measure for Measure* is dispensed to those who deserve it.'

In the light of this comment, explore the ways Shakespeare presents justice in the play.

In your answer, you must consider relevant contextual factors.

(Total for Question 1 = 25 marks)

OR

2 'It is a mistake to call *Measure for Measure* a comedy because it tends to disturb audiences rather than make them laugh.'

In the light of this view, examine the extent to which the play might be considered a comedy.

In your answer, you must consider relevant contextual factors.

(Total for Question 2 = 25 marks)

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The Taming of the Shrew

EITHER

3 'In *The Taming of the Shrew* we enjoy seeing foolishness receiving the treatment it deserves.'

In the light of this view, explore how Shakespeare presents foolishness in the play.

In your answer, you must consider relevant contextual factors.

(Total for Question 3 = 25 marks)

OR

4 'At the heart of *The Taming of the Shrew* is the question of what makes a successful relationship.'

In the light of this view, explore the ways in which Shakespeare presents the elements of successful relationships in the play.

In your answer, you must consider relevant contextual factors.

(Total for Question 4 = 25 marks)

Hamlet

EITHER

5 'The play shows that good intentions can lead to tragic consequences.'

In the light of this statement, explore the ways in which Shakespeare presents the consequences of good intentions in *Hamlet*.

In your answer, you must consider relevant contextual factors.

(Total for Question 5 = 25 marks)

OR

6 'To an extent, the audience sympathises with Hamlet's disturbed view of the world.'

In the light of this comment, explore Shakespeare's presentation of the causes of Hamlet's 'madness'.

In your answer, you must consider relevant contextual factors.

(Total for Question 6 = 25 marks)

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King Lear

EITHER

7 'Although Lear himself is not loyal, this is a play about loyalty.'

In the light of this comment, explore Shakespeare's presentation of the true nature of loyalty in *King Lear*.

In your answer, you must consider relevant contextual factors.

(Total for Question 7 = 25 marks)

OR

8 'It is difficult to sympathise with any of the women in this play.'

In the light of this comment, explore Shakespeare's presentation of women in *King Lear*.

In your answer, you must consider relevant contextual factors.

(Total for Question 8 = 25 marks)

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

Chosen question number:

Question 1 ☒ **Question 2** ☒ **Question 3** ☒

Question 4 ☒ **Question 5** ☒ **Question 6** ☒

Question 7 ☒ **Question 8** ☒

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TOTAL FOR SECTION A = 25 MARKS

SECTION B: Pre-1900 Poetry

Answer ONE question from this section.

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 5.

Begin your answer on page 19.

Prescribed text: *Metaphysical Poetry*, editor Colin Burrow

EITHER

9 Read the poem 'The Collar' by George Herbert on page 6 of the Source Booklet.

Explore the ways in which frustration 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 'To a Lady that Desired I Would Love Her' by Thomas Carew on page 7 of the Source Booklet.

Explore the presentation of the attitudes of men towards women 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)

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

EITHER

11 Read the poem 'R. Alcona to J. Brenzaida ('Cold in the earth…')' by Emily Jane Brontë on page 9 of the Source Booklet.

Explore the ways in which grief 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 11 = 25 marks)

OR

12 Read the poem 'Lines Inscribed upon a Cup Formed from a Skull' by George Gordon, Lord Byron on page 10 of the Source Booklet.

Explore the ways the triumph of life over death 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)

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

EITHER

13 Read the poem 'The Visionary' by Emily Jane Brontë and Charlotte Brontë on page 11 of the Source Booklet.

Explore the ways in which determination 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 'Come into the garden, Maud' by Alfred Tennyson on page 12 of the Source Booklet.

Explore the ways in which nature is used to create the mood of 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)

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Indicate which question you are answering by marking a cross in the box ☒. 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** ☒

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

GradeMax

Pearson Edexcel
International Advanced Level

English Literature

International Advanced Level
Unit 4: Shakespeare and Pre-1900 Poetry

Tuesday 12 June 2018 – Afternoon
Source Booklet

Paper Reference
WET04/01

Do not return this Source Booklet with the question paper.

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Prescribed poetry

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
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'Death be not Proud'		32
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A Hymn to God the Father		36
Redemption	George Herbert	67
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Prescribed poetry

English Romantic Verse, editor David Wright (Penguin Classics, 1973) ISBN 9780140421026		
Poem title	**Poet**	**Page number**
Songs of Innocence: Holy Thursday	William Blake	69
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Songs of Experience: The Sick Rose		73
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Lines Written in Early Spring	William Wordsworth	108
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Note for prescribed list of poems for English Romantic Verse:
The Rime of the Ancient Mariner is counted as the equivalent of five poems.

Prescribed poetry

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
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Prescribed text: *Metaphysical Poetry,* editor *Colin Burrow*

Question 9

***The Collar* by George Herbert**

I struck the board, and cried, No more.
I will abroad.
What? Shall I ever sigh and pine?
My lines and life are free, free as the road,
Loose as the wind, as large as store.
Shall I be still in suit?
Have I no harvest but a thorn
To let me blood, and not restore
What I have lost with cordial fruit?
Sure there was wine
Before my sighs did dry it: there was corn
Before my tears did drown it.
Is the year only lost to me?
Have I no bays 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,
Which petty 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 death's head there; tie up thy fears.
He that forbears
To suit and serve his need
Deserves his load.
But as I raved and grew more fierce and wild,
At every word,
Me thoughts I heard one calling, 'Child';
And I replied, 'My Lord.'

Prescribed text: *Metaphysical Poetry,* editor *Colin Burrow*

Question 10

***To a Lady that Desired I Would Love Her* by Thomas Carew**

1

Now you have freely given me leave to love,
What will you do?
Shall I your mirth, or pastime move
When I begin to woo?
Will you torment, or scorn, or love me too?

2

Each petty beauty can disdain, and I
Spite of your hate
Without your leave can see and die;
Dispense a nobler fate:
'Tis easy to destroy; you may create.

3

Then give me leave to love, and love me too,
Not with design
To raise, as love's cursed rebels do;
When puling poets whine,
Fame to their beauty from their blubbered eyne.

4

Grief is a puddle, and reflects not clear
Your beauty's rays.
Joys are pure streams; your eyes appear
Sullen in sadder lays;
In cheerful numbers they shine bright with praise.

5

Which shall not mention, to express you fair,
Wounds, flames, and darts,
Storms in your brow, nets in your hair,
Suborning all your parts,
Or to betray, or torture captive hearts.

6

I'll make your eyes like morning suns appear,
As mild and fair,
Your brow as crystal smooth and clear
And your dishevelled hair
Shall flow like a calm region of the air.

7

Rich nature's store (which is the poet's treasure)
I'll spend, to dress
Your beauties, if your mine of pleasure
In equal thankfulness
You but unlock; so we each other bless.

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

Question 11

***R. Alcona to J. Brenzaida ('Cold in the earth…')* by Emily Jane Brontë**

Cold in the earth, and the deep snow piled above thee!
Far, far removed, cold in the dreary grave!
Have I forgot, my Only Love, to love thee,
Severed at last by Time's all-wearing wave?

Now, when alone, do my thoughts no longer hover
Over the mountains on Angora's shore;
Resting their wings where heath and fern-leaves cover
That noble heart for ever, ever more?

Cold in the earth, and fifteen wild Decembers
From those brown hills have melted into spring –
Faithful indeed is the spirit that remembers
After such years of change and suffering!

Sweet Love of youth, forgive if I forget thee
While the World's tide is bearing me along:
Sterner desires and darker hopes beset me,
Hopes which obscure but cannot do thee wrong.

No other Sun has lightened up my heaven;
No other Star has ever shone for me:
All my life's bliss from thy dear life was given –
All my life's bliss is in the grave with thee.

But when the days of golden dreams had perished
And even Despair was powerless to destroy,
Then did I learn how existence could be cherished,
Strengthened and fed without the aid of joy;

Then did I check the tears of useless passion,
Weaned my young soul from yearning after thine;
Sternly denied its burning wish to hasten
Down to that tomb already more than mine!

And even yet, I dare not let it languish,
Dare not indulge in Memory's rapturous pain;
Once drinking deep of that divinest anguish,
How could I seek the empty world again?

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

Question 12

***Lines Inscribed upon a Cup Formed from a Skull* by George Gordon, Lord Byron**

Start not — nor deem my spirit fled;
In me behold the only skull,
From which, unlike a living head,
Whatever flows is never dull.

I lived, I loved, I quaff'd, like thee:
I died: let earth my bones resign;
Fill up — thou canst not injure me;
The worm hath fouler lips than thine.

Better to hold the sparkling grape,
Than nurse the earth-worm's slimy brood;
And circle in the goblet's shape
The drink of gods, than reptile's food.

Where once my wit, perchance, hath shone,
In aid of others' let me shine;
And when, alas! our brains are gone,
What nobler substitute than wine?

Quaff while thou canst: another race,
When thou and thine, like me, are sped,
May rescue thee from earth's embrace,
And rhyme and revel with the dead.

Why not? since through life's little day
Our heads such sad effects produce;
Redeem'd from worms and wasting clay,
This chance is theirs, to be of use.

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

Question 13

***The Visionary* by Emily Jane Brontë and Charlotte Brontë**

SILENT is the house: all are laid asleep:
One alone looks out o'er the snow-wreaths deep;
Watching every cloud, dreading every breeze
That whirls the wildering drift, and bends the groaning trees.

Cheerful is the hearth, soft the matted floor;
Not one shivering gust creeps through pane or door;
The little lamp burns straight, its rays shoot strong and far:
I trim it well, to be the wanderer's guiding-star.

Frown, my haughty sire! chide, my angry dame;
Set your slaves to spy; threaten me with shame:
But neither sire nor dame, nor prying serf shall know,
What angel nightly tracks that waste of frozen snow.

What I love shall come like visitant of air,
Safe in secret power from lurking human snare;
What loves me, no word of mine shall e'er betray,
Though for faith unstained my life must forfeit pay.

Burn, then, little lamp; glimmer straight and clear–
Hush! a rustling wing stirs, methinks, the air:
He for whom I wait, thus ever comes to me;
Strange Power! I trust thy might; trust thou my constancy.

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

Question 14

***Come into the garden, Maud* by Alfred Tennyson**

COME into the garden, Maud,
For the black bat, night, has flown,
Come into the garden, Maud,
I am here at the gate alone;
And the woodbine spices are wafted abroad,
And the musk of the rose is blown.

For a breeze of morning moves,
And the planet of Love is on high,
Beginning to faint in the light that she loves
On a bed of daffodil sky,
To faint in the light of the sun she loves,
To faint in his light, and to die.

All night have the roses heard
The flute, violin, bassoon;
All night has the casement jessamine stirr'd
To the dancers dancing in tune;
Till silence fell with the waking bird,
And a hush with the setting moon.

I said to the lily, "There is but one
With whom she has heart to be gay.
When will the dancers leave her alone?
She is weary of dance and play."
Now half to the setting moon are gone,
And half to the rising day;
Low on the sand and loud on the stone
The last wheel echoes away.

I said to the rose, "The brief night goes
In babble and revel and wine.
O young lord-lover, what sighs are those,
For one that will never be thine?
But mine, but mine," I sware to the rose,
"For ever and ever, mine."

And the soul of the rose went into my blood,
As the music clash'd in the hall:
And long by the garden lake I stood,
For I heard your rivulet fall
From the lake to the meadow and on to the wood,
Our wood, that is dearer than all;

From the meadow your walks have left so sweet
That whenever a March-wind sighs
He sets the jewel-print of your feet
In violets blue as your eyes,
To the woody hollows in which we meet
And the valleys of Paradise.

The slender acacia would not shake
One long milk-bloom on the tree;
The white lake-blossom fell into the lake
As the pimpernel doz'd on the lea;
But the rose was awake all night for your sake,
Knowing your promise to me;
The lilies and roses were all awake,
They sigh'd for the dawn and thee.

Queen rose of the rosebud garden of girls,
Come hither, the dances are done,
In gloss of satin and glimmer of pearls,
Queen lily and rose in one;
Shine out, little head, sunning over with curls,
To the flowers, and be their sun.

There has fallen a splendid tear
From the passion-flower at the gate.
She is coming, my dove, my dear;
She is coming, my life, my fate;
The red rose cries, "She is near, she is near;"
And the white rose weeps, "She is late;"
The larkspur listens, "I hear, I hear;"
And the lily whispers, "I wait."

She is coming, my own, my sweet;
Were it ever so airy a tread,
My heart would hear her and beat,
Were it earth in an earthy bed;
My dust would hear her and beat,
Had I lain for a century dead;
Would start and tremble under her feet,
And blossom in purple and red.

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