

412/01

ENGLISH LITERATURE

ELit2: Choice of Texts

P.M. THURSDAY, 18 May 2006

(1½ Hours)

ADDITIONAL MATERIALS

In addition to this examination paper, you will need:

- a copy of the text you have studied;
- a 12 page answer book.

INSTRUCTIONS TO CANDIDATES

Answer **one** question only.

Answer **part (a) and part (b)** of your chosen question.

INFORMATION FOR CANDIDATES

All questions carry equal marks. Within each question, **part (a)** and **part (b)** are equally weighted.

In **part (a)** of each question you will be assessed on your ability to:

- articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers.

In **part (b)** of each question you will be assessed on your ability to:

- communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression;
- show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings;
- show understanding of the contexts in which literary texts are written and understood.

Remember that marking will take into account the quality of written communication used in your answer.

Answer **one** question only.

Barker: Regeneration

Either,

1. (a) “*Regeneration* is a novel about British society as a whole at the time of the First World War.”
How far do you agree?
- (b) Re-read the beginning of Chapter 19, from “Prior had never broken into a house before.” (page 214)
to
“And the two desires were irreconcilable.” (middle of page 216: Penguin edition).
- With detailed reference to language, structure and form, examine how Barker presents Prior and his situation here. Discuss the importance of this extract in the novel as a whole.

Or,

2. (a) “Barker is primarily concerned with the effects of the war on the men at the front.”
To what extent do you agree with this view?
- (b) Re-read the ending of the novel, from “After dinner Sassoon came to say goodbye.” (middle of page 247)
to
“Nov. 26, 1917. Discharged to duty.” (page 250: Penguin edition).
- With detailed reference to language, structure and form, discuss the extent to which you find this a satisfactory ending to the novel.

Friel: Translations

Page references in the questions on this play may vary slightly depending on the particular Faber edition being used: a reset edition was printed in 2000.

Or,

3. (a) “*Translations* is dominated by a sense of fate: the events which take place seem inevitable.”
How far do you agree?
- (b) Re-read an extract from Act 1, from the stage direction which notes the entrance of Owen
“OWEN enters. OWEN is the younger son . . .” (middle of page 26 / top of page 26 in new edition)
to Owen’s exit:
“My job is to translate the quaint, archaic tongue you people persist in speaking into the King’s good English. (*He goes out.*)” (middle of page 29 / page 30 in new edition).

With detailed reference to Friel’s dramatic techniques, examine how Owen is presented in this extract of the play. Go on to discuss the role of Owen in the play as a whole.

Or,

4. (a) “*Translations* successfully mingles comedy and tragedy.”
To what extent do you agree?
- (b) Re-read the whole of Act 2 Scene 2, from the stage direction “*The following night.*” (page 49 / page 61 in new edition)
to
“*Music to crescendo.*” (page 53 / page 67 in new edition).

With close attention to Friel’s dramatic techniques, examine how he presents the relationship between Maire and Yolland in this scene. What is the importance of this scene in the play as a whole?

Humphreys: A Toy Epic

Or,

5. (a) “The most interesting aspect of *A Toy Epic* is the use of the three voices.”
How far do you agree with this view of *A Toy Epic*?
- (b) Re-read from the beginning of the novel “I was brought up in a broad valley . . .” (page 17)
to
“No, Mam. Only me.” (top of page 23: Seren edition).

With reference to language, structure and form, discuss how Humphreys introduces Michael, Albie and Iorwerth in these pages. To what extent does this opening prepare us for events later in the novel?

Or,

6. (a) “The female characters in *A Toy Epic* are relatively unimportant.”
To what extent do you agree?
- (b) Re-read an extract from Chapter 8, from “I have begun to dislike Frida . . .” (the middle of page 88)
to
“Let’s go down and meet the *hoi polloi.*” (bottom of page 92: Seren edition).

With detailed reference to language, structure and form, discuss the presentation of Frida in this extract. Go on to discuss the role of Frida in the novel as a whole.

Miller: Death of a Salesman

Or,

7. (a) “The presentation of Bernard, Biff and Happy dramatizes both the opportunities provided and the limitations imposed by American society in the 1940s.”

To what extent do you agree?

- (b) Re-read an extract from Act 2, from the stage direction “*Bernard is a quiet, earnest, but self-assured young man.*” (bottom of page 66)

to

“CHARLEY: My salvation is that I never took any interest in anything.” (page 71: Heinemann edition).

With detailed reference to language, dramatic techniques and structure, examine Miller’s presentation of Bernard here. Go on to discuss the importance of this extract in the play as a whole.

Or,

8. (a) “Much of the play’s success in performance depends on Miller’s use of dramatic techniques such as staging, props, lighting, music and other sound effects.”

To what extent do you agree?

- (b) Re-read *Requiem* (pages 106 - 108: Heinemann edition).

With detailed reference to language, dramatic techniques and structure, discuss Miller’s presentation of Willy’s funeral. To what extent do you find this a satisfactory ending to the play?

Dylan Thomas: Selected Poems

(Numbers 42 – 70 inclusive)

Or,

9. (a) “People are relatively unimportant in Dylan Thomas’s poetry.”

Does your reading of Thomas’s poetry support this view? Include in your answer specific reference to poems **other than** ‘In my craft or sullen art’.

- (b) With detailed reference to language, structure and form, examine Thomas’s attitude towards his writing in ‘In my craft or sullen art’. To what extent do you find this poem typical of others by Thomas that you have read?

Or,

10. (a) “In his poetry Thomas drew most inspiration from his memories of childhood.”
To what extent do you agree? Include in your response specific reference to poems **other than** ‘Poem in October’ and ‘Poem on his Birthday’.
- (b) With detailed reference to language, structure and form, examine the two birthday poems: ‘Poem in October’ and ‘Poem on his Birthday’.

W. B. Yeats: Selected Poems

Or,

11. (a) “At the heart of Yeats’s poetry is a preoccupation with Irish culture and the Irish people.”
To what extent do you agree? Include in your response reference to poems **other than** ‘The Wild Swans at Coole’.
- (b) With detailed reference to language, structure and form, discuss the importance of place in ‘The Wild Swans at Coole’ and in at least **one** other poem of your choice.

Or,

12. (a) “Yeats’s poetry is spoiled by insincerity and obscure imagery.”
To what extent do you agree with this opinion? Include in your response reference to poems **other than** ‘The Circus Animals’ Desertion’.
- (b) With detailed reference to language, structure and form, examine the poem ‘The Circus Animals’ Desertion’. To what extent do you find this poem typical of others by Yeats that you have read?