



**GCE AS/A level**

1171/01

**ENGLISH LITERATURE**

**LT1: Poetry and Drama 1**

A.M. THURSDAY, 12 January 2012

2 ½ hours

#### **ADDITIONAL MATERIALS**

In addition to this examination paper, you will need:

- 'clean' copies (i.e. with no annotation) of the texts you have studied;
- a 12 page answer book.

#### **INSTRUCTIONS TO CANDIDATES**

Use black ink or black ball-point pen.

Answer **two** questions, one from Section A and one from Section B.

Write your answers in the separate answer book provided.

#### **INFORMATION FOR CANDIDATES**

Questions in both Sections carry 30 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).

In Section A you will also be assessed on your ability to:

- explore connections and comparisons between different literary texts, informed by interpretations of other readers (AO3).

In Section B you will also be assessed on your ability to:

- 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.

**LT1: Poetry and Drama 1**

**Section A**

**Poetry post-1900**

*Answer **one** question from this section.*

*You will need 'clean' copies (no annotation) of both your **core** text (which you have studied in detail) and your **partner** text (studied for wider reading) in order to answer one of the following questions.*

***T.S. Eliot: Selected Poems (Core text)***

*(Prufrock and Other Observations, The Waste Land, The Hollow Men, Ariel Poems)*

***W.B. Yeats: Selected Poems (Partner text)***

**Either,**

1. Compare the ways in which Eliot and Yeats write about ageing. In your response you must include detailed critical discussion of at least **two** of Eliot's poems.

**Or,**

2. What connections have you found between the ways in which Eliot and Yeats write about settings and/or landscapes? In your response you must include detailed critical discussion of at least **two** of Eliot's poems.

***Philip Larkin: The Whitsun Weddings (Core text)***

***Dannie Abse: Welsh Retrospective (Partner text)***

**Or,**

3. What connections have you found between the ways in which Larkin and Abse write about family in their poems? In your response you must include detailed critical discussion of at least **two** of Larkin's poems.

**Or,**

4. What connections have you found between the ways in which Larkin and Abse make use of the natural world in their poems? In your response you must include detailed critical discussion of 'Here' and at least **one other** of Larkin's poems.

*Sylvia Plath: Poems Selected by Ted Hughes (Core text)*  
*Ted Hughes: Poems Selected by Simon Armitage (Partner text)*

Or,

5. Compare the ways in which Plath and Hughes use colour imagery in their poems. In your response you must include detailed critical discussion of 'Tulips' and at least **one other** of Plath's poems.

Or,

6. What connections have you found between the ways in which Plath and Hughes write about the seasons and/or the time of year in their poems? In your response you must include detailed critical discussion of at least **two** of Plath's poems.

*Carol Ann Duffy: Selected Poems (Core text)*  
*(Standing Female Nude, The Other Country, The World's Wife)*  
*Sheenagh Pugh: Selected Poems (Partner text)*

Or,

7. What connections have you found between the ways in which Duffy and Pugh write about death? In your response you must include detailed critical discussion of at least **two** of Duffy's poems.

Or,

8. Compare the ways in which Duffy and Pugh write about journeys in their poems. In your response you must include detailed critical discussion of 'Originally' and at least **one other** of Duffy's poems.

***Seamus Heaney: New Selected Poems (Core text)***  
*(Death of a Naturalist, Door into the Dark, The Haw Lantern)*  
***Owen Sheers: Skirrid Hill (Partner text)***

**Or,**

9. Compare the ways in which Heaney and Sheers write about place in their poems. In your response you must include detailed critical discussion of at least **two** of Heaney's poems.

**Or,**

10. What connections have you found between the ways in which Heaney and Sheers write about death in their poems? In your response you must include detailed critical discussion of at least **two** of Heaney's poems.

***Eavan Boland: Selected Poems (Core text)***  
*(New Territory, The War Horse, The Journey)*  
***Clare Pollard: Look, Clare! Look! (Partner text)***

**Or,**

11. What connections have you found between the ways in which Boland and Pollard write about the relationship between the past and present in their poems? In your response you must include detailed critical discussion of at least **two** of Boland's poems.

**Or,**

12. Compare the ways in which Boland and Pollard write about men in their poems. In your response you must include detailed critical discussion of at least **two** of Boland's poems.

**Section B**  
**Drama post-1990**

*Answer one question from this section.*

*You will need a 'clean' copy (no annotation) of the text which you have studied in order to answer one of the following questions.*

***David Hare: Murmuring Judges***

**Either,**

13. Re-read Act 2 Scene 5 from the opening on page 82 to page 88 (IRINA: You don't believe him. (*SIR PETER is caught off balance.*)). Discuss how ideas about power are presented in this extract and at least one other point in the play.

**Or,**

14. Re-read Act 1 Scene 4. Explore how Hare presents prison and prison life in this scene and at least one other point in the play.

***David Mamet: Oleanna***

**Or,**

15. Re-read Act 3 from page 73 (JOHN: And you might speak to the committee ...?) to page 78 (CAROL: Yes. Perhaps you should.). Discuss how ideas about power are presented in this extract and at least one other point in the play.

**Or,**

16. Re-read Act 1 from the top of page 9 (CAROL: ... I have to pass it ...) to the top of page 15 (CAROL: It's pathetic. Isn't it?). Discuss how Mamet uses the character of Carol to criticise American society in this extract and at least one other point in the play.

***Brian Friel: Dancing at Lughnasa***

**Or,**

17. Re-read Act 2 from the opening on page 43 to the bottom of page 46 (MAGGIE: I wouldn't worry about that. Word gets about very quickly.). Explore the way Friel presents Irish Catholic family relationships in this extract and at least one other point in the play.

**Or,**

18. Re-read Act 2 from the top of page 64 (GERRY *runs on.*) to page 67 (CHRIS *and* GERRY *join the others in the garden.*). Discuss how Friel presents the significance of gender in 1930s society in this extract and at least one other point in the play.

***Tom Stoppard: Arcadia***

*Page references in the questions on this play may vary slightly depending on the particular edition being used: a revised edition was printed in 2009.*

**Or,**

19. Re-read Act 1 Scene 3 from page 52/page 54 in new edition (**Brice** Good God, man, what have you told her?) to the end of the scene. Explore how Stoppard presents relationships between men and women in this extract and at least one other point in the play.

**Or,**

20. Re-read Act 1 Scene 4 from page 64/page 66 in new edition (*Bernard enters in high excitement and triumph.*) to the end of the scene. Discuss how Stoppard presents ideas about academic research in this extract and at least one other point in the play.

**Arthur Miller: Broken Glass**

*Page references in the questions on this play may vary slightly depending on the particular edition being used: a revised edition was printed in 2009.*

**Or,**

21. Re-read Scene 6 from page 41/page 49 in new edition (GELLBURG *(he seems momentarily on the edge of being reassured and studies HYMAN'S face for a moment, nodding very slightly)*. I would never believe I could talk this way to another person. I do trust you.) to page 44/page 54 in new edition (GELLBURG *storms out.*). Discuss the ways in which attitudes towards sex are presented in this extract and at least one other point in the play.

**Or,**

22. Re-read Scene 7. Discuss how Miller presents ideas about power in this scene and at least one other point in the play.

**Diane Samuels: Kindertransport**

*Page references in the questions on this play may vary slightly depending on the particular edition being used: a revised edition was printed in 2008.*

**Or,**

23. Re-read Act 2 Scene 1 from the opening on page 47 to page 51 (in both editions) (EVA. I can't ask Mrs Miller to do a seder.). Discuss how Samuels presents ideas about prejudice in this extract and at least one other point in the play.

**Or,**

24. Re-read Act 1 Scene 2 from page 28/page 29 in new edition (FAITH. I don't want any tea.) to page 32/page 33 in the new edition (FAITH. What was the point in having me if she was going to cut herself off?). Discuss how attitudes towards the past are presented in this extract and at least one other point in the play.