



GCE AS/A level

1171/01

ENGLISH LITERATURE – LT1
Poetry and Drama 1

P.M. FRIDAY, 17 May 2013

2½ 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. What connections have you found between the ways in which Eliot and Yeats write about time and its passing in their poems? In your response you must include detailed critical discussion of at least **two** of Eliot's poems.

Or,

2. Compare the ways in which Eliot and Yeats write about religion and/or spirituality in their poems. 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. 'Larkin rarely seems to feel comfortable with the world around him.' In the light of this statement, compare the ways in which Larkin and Abse present the world around them. In your response you must include detailed reference to at least **two** of Larkin's poems.

Or,

4. Compare the ways in which Larkin and Abse write about relationships between men and women in their poems. In your response you must include detailed critical discussion of at least **two** 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 write about family in their poems. In your response you must include detailed critical discussion of at least **two** of Plath's poems.

Or,

6. 'Plath's world is narrow and self absorbed.' In the light of this statement, compare the ways in which Plath and Hughes present their views of the world. In your response you must include detailed reference to 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. Compare the ways in which Duffy and Pugh write about relationships between men and women in their poems. In your response you must include detailed critical discussion of at least **two** of Duffy's poems.

Or,

8. What connections have you found between the ways in which Duffy and Pugh use first person speakers in their poems? In your response you must include detailed critical discussion of at least **two** 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 identity in their poems. In your response you must include detailed critical discussion of at least **two** of Heaney's poems.

Or,

10. 'What is most distinctive about Heaney's poetry is its powerful, often surprising imagery.' In the light of this statement, compare the ways in which Heaney and Sheers use powerful and surprising imagery in their poems. In your response you must include detailed reference to 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 social and/or political issues 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 sorrow and sadness 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 1 from the beginning on page 50 to page 54 (CUDDEFORD: It adds to a richness of culture, a depth, a breadth of vision you only find in an Inn.). Discuss how Hare presents ideas about class in this scene and at least one other point in the play.

Or,

14. Re-read Act 2 Scene 7 (page 99 to page 102). Discuss how power struggles between men and women are presented in this extract and at least one other point in the play.

David Mamet: Oleanna

Or,

15. Re-read Act 3 from page 68 (CAROL: You think I'm a, of course I do.) to page 71 (CAROL: Oh. Your job. That's what you want to talk about.). Discuss how Mamet uses Carol and John to explore social and political issues in this extract and at least one other point in the play.

Or,

16. Re-read Act 2 from page 48 (CAROL: Do you deny it? Can you deny it ...?) to page 52 (CAROL: Good day. *(She prepares to leave the room.)*). Discuss how Mamet presents challenges to authority 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 top of page 50 (GERRY: No false modesty. You know you're a great dancer, Chrissie.) to page 52 ((GERRY *runs on and calls through the window:*)). Discuss how Friel presents the effects of changes in society in this extract and at least one other point in the play.

Or,

18. Re-read Act 1 from page 26 (KATE *reads the paper – or pretends to.*) to the bottom of page 29 (GERRY: What are you laughing at?). Discuss how Friel presents relationships between men and women 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 2 Scene 7 from page 104/page 106 in the new edition (**Valentine** Listen – you know your tea's getting cold.) to page 109/page 111 in new edition (*Septimus has stood, and she nods him back into his chair.*). Discuss how Stoppard uses scientific ideas in this extract and at least one other point in the play.

Or,

20. Re-read Act 1 Scene 2 from page 27/page 29 in the new edition (*She goes to the garden door to bang her shoes together and scrape off the worst of the mud.*) to page 30/page 33 in new edition (*She holds his look.*). Discuss how Stoppard presents women and attitudes towards women 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 9 (page 61 to page 63/page 72 to page 74 in new edition). Explore Miller's presentation of prejudice in this extract and at least one other point in the play.

Or,

22. Re-read Scene 8 from page 58/page 68 in new edition (GELLBURG *(reaching for his authority)*.) to the end of the scene on page 61/page 72 in new edition. Discuss how Miller presents ideas about masculinity in this extract 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 2 from page 84/page 83 in new edition (HELGA. You should change your mind and come with me.) to the end of the play. Discuss how Samuels presents the effects of events in 1930s/40s Germany on the characters in this extract and at least one other point in the play.

Or,

24. Re-read Act 2 Scene 1 from page 73/page 72 in new edition (FAITH *kneels down and stares at the pieces. She tries to gather and fit them together.*) to page 77/page 76 in new edition (EVA. I thought that you were not alive.). Examine how Samuels explores ideas about loss in this extract and at least one other point in the play.