



GCE AS/A level

1171/01

ENGLISH LITERATURE – LT1
Poetry and Drama 1

A.M. FRIDAY, 18 January 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. Compare the ways in which Eliot and Yeats write about relationships between men and women in their poems. In your response you must include detailed critical discussion of at least **two** of Eliot's poems.

Or,

2. 'Eliot often seems critical of society.' In the light of this statement, what connections have you found between the ways in which Eliot and Yeats write about the society in which they live? In your response you must include detailed reference to at least **two** of Eliot's poems.

Philip Larkin: The Whitsun Weddings (Core text)

Dannie Abse: Welsh Retrospective (Partner text)

Or,

3. 'Larkin's preferred voice is that of the detached observer.' In the light of this statement, what connections have you found between the ways in which Larkin and Abse make use of first person speakers in their poems? In your response you must include detailed reference to at least **two** of Larkin's poems.

Or,

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

Or,

6. What connections have you found between the ways in which Plath and Hughes write about loss 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 political issues in their poems? 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 powerful emotions 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. What connections have you found between the ways in which Heaney and Sheers write about the relationship between the individual and nature in their poems? In your response you must include detailed critical discussion of at least **two** of Heaney's poems.

Or,

10. Compare the ways in which Heaney and Sheers write about political issues in their poems. In your response you must include detailed critical discussion of 'Requiem for the Croppies' and at least **one other** 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 identity 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 use first person speakers in their poems. In your response you must include detailed critical discussion of 'Mise Eire' and at least **one other** 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 1 Scene 5 from page 21 (LESTER: Sign. Your real name.) to page 25 (BARRY: Don't believe it, darling. It wasn't luck.). Explore how Hare presents men and male attitudes in this extract and at least one other point in the play.

Or,

14. Re-read Act 2 Scene 8 from the beginning at the bottom of page 102 to page 106 (*Jimmy breezes into the charge room.*). Discuss how Hare uses characters and staging to criticise early 1990s society in this extract and at least one other point in the play.

David Mamet: Oleanna

Or,

15. Re-read Act 2 from page 53 (JOHN: Because it is the essence of all human communication.) to the end of the scene on page 57. Discuss how Mamet presents relationships between men and women in this extract and at least one other point in the play.

Or,

16. Re-read Act 1 from the beginning on page 1 to page 8 (CAROL: No, no, no, you can't, you can't ... I have to ...). Discuss how Mamet presents the interaction between teacher and student in this extract and at least one other point in the play.

Brian Friel: *Dancing at Lughnasa*

Or,

17. Re-read Act 2 from page 59 (MICHAEL: The following night...) to page 62 (MAGGIE: Maybe I should go to Ryanga with you, Jack.). Explore the way Friel uses characters and dramatic techniques to criticise 1930s Irish society in this extract and at least one other point in the play.

Or,

18. Re-read Act 1 from page 6 (MAGGIE: ‘Summer time was nearly over;’) to page 10 ((CHRIS holds up a skirt she is ironing.)). Discuss how Friel presents home life 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 117/page 119 in new edition (**Thomasina** There. I have made a drawing of you and Plautus.) to page 121/page 123 in new edition (**Hannah** Think of it as a breakthrough in dahlia studies.). Explore how Stoppard makes use of the 1800s and 1990s time periods in this extract and at least one other point in the play.

Or,

20. Re-read Act 2 Scene 5 from page 77/page 79 in new edition (**Bernard** Last paragraph.) to page 81/page 84 in new edition (**Bernard** (ignoring her) If knowledge isn’t self-knowledge it isn’t doing much, mate.). Discuss how Stoppard presents ideas about knowledge 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 2 from page 20/page 26 in new edition (GELLBURG. I went to see Dr Hyman last night.) to the end of the scene on page 24/page 31 in new edition. Discuss the ways in which relationships between men and women are presented in this extract and at least one other point in the play.

Or,

22. Re-read Scene 11 from the top of page 69/page 80 in new edition (GELLBURG. Why is it so hard to be a Jew?) to page 72/page 84 in new edition (*HYMAN exits. GELLBURG stares into space.*). Examine how Miller presents ideas about identity 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 1 from page 68/page 67 in new edition (EVELYN *takes the letter and tears it.*) to page 72 (both editions) (EVELYN. I've put an end to the trouble.). Discuss the effect of Samuels' use of time shifts in this extract and at least one other point in the play.

Or

24. Re-read Act 1 Scene 2 from page 33 (in both editions) (EVA (*showing the letter to LIL*). My letter is finished.) to page 36/page 37 in new edition (FAITH. So what else did she change?). Discuss how attitudes towards German Jews are presented in this extract and at least one other point in the play.