



GCE AS/A level

1171/01

**ENGLISH LITERATURE
LT1: Poetry and Drama 1**

A.M. MONDAY, 23 May 2011

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 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 Section A carry 40 marks. Questions in Section B carry 20 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 present the theme of loss. In your response, you must include detailed critical discussion of at least **two** of Eliot's poems.

Or,

2. "Eliot's poems are full of rich imagery and sounds, but are spoilt by obscurity." In the light of this statement, compare the ways in which Eliot and Yeats use imagery and sounds. 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 disappointment or being disillusioned? In your response, you must include detailed critical discussion of at least **two** of Larkin's poems.

Or,

4. "Larkin rarely presents women in a positive light." In the light of this statement, compare the ways in which Larkin and Abse write about 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 present the inner world of feelings. 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 doubt or uncertainty? 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 change? In your response, you must include detailed critical discussion of 'Whoever She Was' and at least **one** other of Duffy's poems.

Or,

8. Compare the ways in which Duffy and Pugh explore lost innocence in their poetry. 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 use symbols in their poetry. 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 explore growing up? In your response, you must include detailed critical discussion of Heaney's 'Alphabets' 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. "Boland celebrates the routine, the ordinary in life." In the light of this statement, compare the ways in which Boland and Pollard write about the ordinary and routine aspects of human experience. In your response, you must include detailed reference to at least **two** of Boland's poems.

Or,

12. Compare the ways in which Boland and Pollard write about love. 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 1 Scene 2. Discuss the presentation of the legal establishment in this extract and elsewhere in the play.

Or,

- 14.** Re-read Act 1 Scene 5 from page 30 (SANDRA: Did you know them?) to page 36, the end of the scene. Examine the ways in which prejudice and stereotyping are presented in this extract and elsewhere in the play.

David Mamet: Oleanna

Or,

- 15.** Re-read Act 2 from page 43 (JOHN *and* CAROL *seated across the desk from each other.*) to page 48 (CAROL: It's "*ludicrous...*"?). Examine how Mamet presents political correctness in this extract and elsewhere in the play.

Or,

- 16.** Re-read Act 3 from page 63 (CAROL: The issue here is not what I "feel.") to page 68 (CAROL: I know what you think I am.). Discuss how Carol's response to John's principles and values is presented in this extract and elsewhere in the play.

Brian Friel: *Dancing at Lughnasa*

Or,

17. Re-read Act 1 from page 38 (FATHER JACK *enters.*) to page 41 (JACK goes out to the garden. KATE gets her cardigan.). Explore the presentation of Jack's experience with African culture in this extract and elsewhere in the play.

Or,

18. Re-read Act 1 from page 12 (AGNES: Wouldn't it be a good one if we all went?) to page 15 (*They laugh secretly.*). Explore the ways responsibility and freedom are presented in this extract and elsewhere 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 4 from the beginning to page 63/page 65 in new edition (**Valentine** It's the best possible time to be alive, when almost everything you thought you knew is wrong.). Explore how ideas about nature and mathematics are presented in this extract and elsewhere in the play.

Or,

20. Re-read Act 1 Scene 1 from page 2/page 4 in new edition (**Thomasina** Septimus, what is carnal embrace?) to page 9/page 11 in new edition (**Septimus** - and yet her chief renown is for a readiness that keeps her in a state of tropical humidity as would grow orchids in her drawers in January.). Discuss the ways in which attitudes towards sexual attraction are presented in this extract and elsewhere 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 10 (page 63 to page 65/page 74 to 76 in new edition). Examine Miller's presentation of attitudes to marriage in this extract and elsewhere in the play.

Or,

22. Re-read from page 50/page 59 in new edition (*HYMAN lifts her off the chair*) to page 54/page 64 in new edition (*HYMAN. He says you're his whole life.*). Discuss Miller's presentation of the issues surrounding physical intimacy in this extract and elsewhere 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 1 Scene 2 from page 21/page 22 in new edition (*HELGA has gone.*) to page 27/28 in new edition (*EVA. ...Hilfe! Hilfe! Niemand sorgt für mich! (Help! Help! No one's looking after me!)*). Examine Eva's role in presenting the plight of the Kindertransport children in this extract and elsewhere in the play.

Or,

24. Re-read Act 1 Scene 1 from page 1/page 3 in new edition (*Ratcatcher music.*) to page 9/page 10 in new edition (*EVELYN exits. FAITH retreats back into the attic.*). Explore the ways in which Samuels presents the process of separating children from their parents in this extract and elsewhere in the play.