



**GCE AS/A level**

**1171/01**

**ENGLISH LITERATURE**

**LT1: POETRY AND DRAMA 1**

**P.M. WEDNESDAY, 16 May 2012**

**2½ hours plus your additional time allowance**

## **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 or your usual method.

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 loneliness and isolation in their poems? In your response you must include detailed critical discussion of at least TWO of Eliot's poems.**

**OR,**

- 2. 'Water is a central image in Eliot's poetry: it is linked to both life and death.' In the light of this statement, compare the ways in which Eliot and Yeats write about water in their poems. In your response you must include detailed critical discussion of 'Marina' and at least ONE OTHER of Eliot's poems.**

**PHILIP LARKIN: THE WHITSUN WEDDINGS  
(CORE TEXT)**

**DANNIE ABSE: WELSH RETROSPECTIVE  
(PARTNER TEXT)**

**OR,**

- 3. Compare the ways in which Larkin and Abse write about unhappiness in their poems. In your response you must include detailed critical discussion of at least TWO of Larkin's poems.**

**OR,**

- 4. Compare the ways in which Larkin and Abse write about settings 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 new life in their poems. In your response you must include detailed critical discussion of 'You're' and at least ONE OTHER of Plath's poems.**

**OR,**

- 6. 'The power of Plath's poetry comes from her use of surprising, often controversial imagery.' In the light of this statement, what connections have you found between the ways in which Plath and Hughes use such imagery in their poems? 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. 'Duffy's poems show that, without a doubt, she is on the side of the oppressed.' In the light of this statement, compare the ways in which Duffy and Pugh write about oppression 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 write about desire 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 love 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 journeys 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 birds and/or animals 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 children and childhood in their poems. In your response you must include detailed critical discussion of 'Child of our Time' 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 1 from the beginning to page 5 (Act 1 Scene 2) (SIR PETER TURNS TO IRINA, ABOUT TO DEFEND HIMSELF, BUT CUDDEFORD RIDES OVER HIM.). Discuss the presentation of injustice in this extract and at least one other point in the play.**

**OR,**

- 14. Re-read Act 2 Scene 6. Discuss Hare’s presentation of attitudes towards women in this scene and at least one other point in the play.**

**DAVID MAMET: OLEANNA**

**OR,**

- 15. Re-read Act 1 from page 28 (CAROL: I want to know everything that went on.) to page 33 (JOHN: To go with the tenure. That's right. Nice HOUSE, close to the PRIVATE SCHOOL ... (HE CONTINUES MAKING HIS NOTE.)). Discuss how Mamet presents ideas about American education in this extract and at least one other point in the play.**

**OR,**

- 16. Re-read Act 1 from page 36 (JOHN: Charts, do you see ...) to the end of the scene on page 41. Discuss how Mamet presents ideas about gender in this extract and at least one other point in the play.**

**BRIAN FRIEL: DANCING AT LUGHNASA**

**OR,**

- 17. Re-read Act 1 from page 22 (KATE: No need for corner-boy language, Christina.) to page 26 (KATE READS THE PAPER – OR PRETENDS TO.). Discuss how Friel presents attitudes to women in 1930s society in this extract and at least one other point in the play.**

**OR,**

- 18. Re-read Act 1 from the beginning to page 5 (AGNES: She'll remember. Kate forgets nothing.). Discuss how Friel uses the 1936 setting 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.**

- 19. Re-read Act 2 Scene 5 from the opening (page 70/page 72 in new edition) to page 76/78 in the new edition (BERNARD CRACKS. EVERYTHING BECOMES LOUD AND OVERLAPPED AS BERNARD THREATENS TO WALK OUT AND IS CAJOLED INTO CONTINUING.). Discuss how Stoppard presents the relationship between the past and the present in this extract and at least one other point in the play.**

**OR,**

- 20. Re-read Act 1 Scene 1 from page 13/page 15 in new edition (LADY CROOM Oh, no! Not the gazebo!) to the end of the scene. Discuss how Stoppard presents gardens in this extract and at least one other point in the play.**

**ARTHUR MILLER: BROKEN GLASS**

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**OR,**

- 21. Re-read the opening of Scene 1 from the beginning to page 4/page 9 in new edition (HYMAN. Forget it, it was only a remark.). Explore Miller's presentation of Jewishness in this extract and at least one other point in the play.**

**OR,**

- 22. Re-read from the opening of Scene 2 on page 15/page 22 in new edition to page 19/page 26 in new edition (SYLVIA (WITH AN EDGE OF RESENTMENT). Well, I said I'm glad.). Discuss how Miller uses the 1938 setting 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 55 (both editions) (**SOUNDS OF CHILDREN'S CHATTER AND TRAIN NOISES.**) to page 59 (both editions) (**LIL HELPS EVA UP.**). Discuss how Samuels uses the relationship between Lil and Eva to explore the effects war has on children in this extract and at least one other point in the play.

OR,

24. Re-read Act 1 Scene 1 from page 15/page 16 in new edition (**THE SHADOW OF THE RATCATCHER HOVERS.**) to the end of the scene on page 20/ page 21 in the new edition. Discuss how Samuels presents the significance of journeys in this extract and at least one other point in the play.