



GCE AS/A level

1171/01

ENGLISH LITERATURE – LT1

Poetry and Drama 1

A.M. FRIDAY, 15 May 2015

2 hours 30 minutes 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, 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 use nature imagery 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 human weakness 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. Compare the ways in which Larkin and Abse write about social and/or political issues 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 write about journeys 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 nature in their poems. In your response you must include detailed critical discussion of at least TWO of Plath's poems.**

OR,

- 6. 'The power of Plath's poetry comes from her fearless exploration of the darker aspects of life.' In the light of this statement, what connections have you found between the ways in which Plath and Hughes write about the darker aspects of life 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. What connections have you found between the ways in which Duffy and Pugh write about identity in their poems? In your response you must include detailed critical discussion of at least TWO of Duffy's poems.**

OR,

- 8. 'Duffy writes about disturbing, often taboo issues in her poems.' In the light of this statement, compare the ways in which Duffy and Pugh write about disturbing and/or taboo subjects in their poems. In your response you must include detailed reference to 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 grief and/or loss in their poems. In your response you must include detailed critical discussion of at least TWO of Heaney's poems.**

OR,

- 10. 'Memories are at the heart of Heaney's poetry.' In the light of this statement, what connections have you found between the ways in which Heaney and Sheers write about memories and the past 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 oppression in their poems? In your response you must include detailed critical discussion of at least TWO of Boland's poems.**

OR,

- 12. 'The power of Boland's poetry comes from her use of startling and unusual imagery.' In the light of this statement, compare the ways in which Boland and Pollard make use of startling and unusual imagery in their poems. In your response you must include detailed reference to 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 page 91 (IRINA: Do you not hear it? Do you never notice it?) to the end of the scene on page 94. Discuss how Hare presents lawyers and the legal system in this extract and at least one other point in the play.**

OR,

- 14. Re-read Act 1 Scene 7 (page 45 to page 49). Explore how Hare uses characters and staging to present his ideas about British society in this extract and at least one other point in the play.**

DAVID MAMET: OLEANNA

OR,

- 15. Re-read Act 3 from page 65 (CAROL: Because I speak, yes, not for myself.) to the top of page 69 (CAROL: Isn't it ... ?). Examine how Mamet presents sexism and sexual harassment in this extract and at least one other point in the play.**

OR,

- 16. Re-read Act 3 from page 61 (CAROL: What is it you wish to tell me?) to page 64 (CAROL: YOUR OWN ACTIONS.). Discuss how Mamet presents conflict in this extract and at least one other point in the play.**

BRIAN FRIEL: DANCING AT LUGHNASA

OR,

- 17. Re-read Act 1 from the bottom of page 20 ((MAGGIE stands motionless, staring out of the window, seeing nothing.)) to page 22 (KATE: No need for corner-boy language, Christina.). Discuss how Friel presents the themes of freedom and entrapment in this extract and at least one other point in the play.**

OR,

- 18. Re-read Act 2 from the top of page 47 (JACK: What Okawa does – you know Okawa, don't you?) to the bottom of page 49 (KATE: This must be kept in the family, Maggie! Not a word of this must go outside these walls – d'you hear? – not a syllable!). Examine how Friel makes use of paganism 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 6 from page 93/page 95 in new edition (Before Lady Croom can respond to this threat, Jellaby enters the room with her ‘infusion’.) to the end of the scene on page 96/page 98 in new edition. Examine how Stoppard presents sexual relationships in this extract and at least one other point in the play.**

OR,

20. **Re-read Act 2 Scene 7 from page 121/page 123 in new edition (Chloë hurries in from the garden.) to page 124/page 126 in new edition (The music changes to party music from the marquee.). Discuss how Stoppard makes use of time shifts 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 the beginning on page 38/ page 46 in new edition to page 41/page 49 in new edition (HYMAN: Good! – I'm listening, go ahead.). Examine how Miller presents men in this extract and at least one other point in the play.**

OR,

- 22. Re-read Scene 4 (page 29/page 36 in new edition to page 31/page 39 in new edition). Discuss Miller's presentation of social attitudes in America 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 51 in both editions (EVA. I can't ask Mrs. Miller to do a seder.) to page 54 in both editions (EVELYN. In what way am I being a terrible mother?). Examine the ways in which Samuels presents suffering and sorrow in this extract and at least one other point in the play.**

OR,

- 24. Re-read Act 1 Scene 1 from the beginning on page 1/page 3 in new edition to page 5/page 7 in new edition (EVELYN (scrutinising a glass). This is chipped.). Discuss how Samuels makes use of the shifts between past and present in this extract and at least one other point in the play.**

END OF PAPER