



**GCE AS/A LEVEL**

2720U20-1



S25-2720U20-1

**FRIDAY, 23 MAY 2025 – MORNING**

**ENGLISH LITERATURE – AS unit 2**  
**Poetry Post-1900**

2 hours

2720U201  
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**ADDITIONAL MATERIALS**

A WJEC pink 16-page answer booklet and clean copies (no annotation) of the poetry texts you have studied for this unit.

**INSTRUCTIONS TO CANDIDATES**

Use black ink or black ball-point pen. Do not use gel pen or correction fluid.

Answer **one** question in Section A and **one** question in Section B.

Write your answers in the separate answer booklet provided, following the instructions on the front of the answer booklet.

Use both sides of the paper. Write only within the white areas of the booklet.

Write the question number in the two boxes in the left-hand margin at the start of each answer, for example 

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Leave at least two line spaces between each answer.

**INFORMATION FOR CANDIDATES**

Section A carries 40 marks and Section B 80 marks.

You are advised to spend 45 minutes on Section A and one hour 15 minutes on Section B.

The number of marks is given in brackets at the end of each question or part-question.

You are reminded that assessment will take into account the quality of written communication used in your answers.

### Section A: Critical Analysis (open book)

Answer **one** question in this section.

You must have a clean copy (no annotation) of the poetry texts which you have studied. Only the prescribed editions must be used.

In your response, you are required to analyse how meanings are shaped.

**Either,**

#### **Edward Thomas: *Selected Poems* (Faber)**

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Re-read 'Adlestrop' on page 67. Explore the ways in which Thomas depicts memories in this poem. [40]

**Or,**

#### **Alun Lewis: *Collected Poems* (Seren)**

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Re-read 'Autumn, 1939' on page 72. Examine the ways in which Lewis creates mood and atmosphere in this poem. [40]

**Or,**

#### **W.B. Yeats: *Poems selected by Seamus Heaney* (Faber)**

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Re-read 'Her Praise' on page 53. Discuss the ways in which Yeats portrays admiration in this poem. [40]

Or,

**Dannie Abse: *Welsh Retrospective* (Seren)**

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Re-read 'The Game' on pages 21–22. Explore the ways in which Abse presents the match in this poem. [40]

Or,

**Ted Hughes: *Poems selected by Simon Armitage* (Faber)**

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Re-read 'Second Glance at a Jaguar' on page 30. Examine how Hughes presents the jaguar in this poem. [40]

Or,

**Sylvia Plath: *Poems selected by Ted Hughes* (Faber)**

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Re-read 'Wuthering Heights' on pages 27–28. Explore the ways in which Plath depicts nature in this poem. [40]

Or,

**Philip Larkin: *The Whitsun Weddings* (Faber)**

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Re-read 'The Large Cool Store' on page 28. Explore how Larkin makes use of the store in this poem. [40]

Or,

**Carol Ann Duffy: *Mean Time* (Picador)**

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Re-read 'Beachcomber' on pages 16–17. Examine how Duffy portrays memories in this poem. [40]

Or,

**Seamus Heaney: *Field Work* (Faber)**

|   |   |
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| 0 | 9 |
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Re-read 'The Singer's House' on pages 20–21. Explore the ways in which Heaney presents the importance of music in this poem. [40]

Or,

**Owen Sheers: *Skirrid Hill* (Seren)**

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Re-read 'Keyways' on page 9. Explore how Sheers depicts separation in this poem. [40]

### Section B: Poetry Comparison (open book)

Answer **one** question in this section.

You must have a clean copy (no annotation) of the poetry texts which you have studied. Only the prescribed editions must be used.

Where prescribed sections of texts are indicated in brackets, **only poems from these sections** can be included in your response.

**You must not choose or refer to any poems named in Section A in your response to Section B.**

In your response, you are required to:

- analyse how meanings are shaped
- demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
- explore connections across the set texts
- show how different interpretations have informed your reading.

**Edward Thomas: *Selected Poems* (Faber)**  
(poems as listed in the specification)

**Alun Lewis: *Collected Poems* (Seren)**  
(poems as listed in the specification)

**Either,**

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How far do you agree that Thomas and Lewis are alike in the ways in which they depict discontentment? You must analyse in detail **at least two** poems from **each** of your set texts and give careful consideration to relevant contexts. [80]

**Or,**

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“Their works make use of night and darkness to express their issues and concerns.” In the light of this view, explore connections between the ways in which Thomas and Lewis depict night and darkness. You must analyse in detail **at least two** poems from **each** of your set texts and give careful consideration to relevant contexts. [80]

**W.B. Yeats: *Poems Selected by Seamus Heaney (Faber)***

*(In the Seven Woods, The Green Helmet and Other Poems, Responsibilities, The Wild Swans at Coole, Michael Robartes and the Dancer, The Tower)*

**Dannie Abse: *Welsh Retrospective (Seren)***

**Either,**

|   |   |
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| 1 | 3 |
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“The influence of surroundings drives their poetry.” In response to this view, explore connections between the ways in which Abse and Yeats write about their surroundings. You must analyse in detail **at least two** poems from **each** of your set texts and give careful consideration to relevant contexts. [80]

**Or,**

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How far do you agree that Abse and Yeats are alike in depicting change? You must analyse in detail **at least two** poems from **each** of your set texts and give careful consideration to relevant contexts. [80]

**Ted Hughes: *Poems selected by Simon Armitage (Faber)***

*(all poems up to and including ‘Rain’ on pages 68–69)*

**Sylvia Plath: *Poems selected by Ted Hughes (Faber)***

**Either,**

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| 1 | 5 |
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How far do you agree that Hughes and Plath are alike in the ways in which they depict memories and/or the past? You must analyse in detail **at least two** poems from **each** of your set texts and give careful consideration to relevant contexts. [80]

**Or,**

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“Hughes’ and Plath’s poetry is dominated by pain.” In response to this view, explore the connections between the ways in which pain is conveyed in the poetry of Hughes and Plath. You must analyse in detail **at least two** poems from **each** of your set texts and give careful consideration to relevant contexts. [80]

**Philip Larkin: *The Whitsun Weddings* (Faber)**

**Carol Ann Duffy: *Mean Time* (Picador)**

**Either,**

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| 1 | 7 |
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How far do you agree that Larkin and Duffy are alike in the ways in which they portray unsuccessful relationships in their poetry? You must analyse in detail **at least two** poems from **each** of your set texts and give careful consideration to relevant contexts. [80]

**Or,**

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“Both poets convey a deep disappointment with the world around them.” In response to this view, explore the connections between the ways in which disappointment with their worlds is conveyed in the poetry of Larkin and Duffy. You must analyse in detail **at least two** poems from **each** of your set texts and give careful consideration to relevant contexts. [80]

**Seamus Heaney: *Field Work* (Faber)**

**Owen Sheers: *Skirrid Hill* (Seren)**

**Either,**

|   |   |
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| 1 | 9 |
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“Their poetry frequently reflects a sense of belonging.” In response to this view, explore the connections between the ways in which belonging is conveyed in the poetry of Heaney and Sheers. You must analyse in detail **at least two** poems from **each** of your set texts and give careful consideration to relevant contexts. [80]

**Or,**

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How far do you agree that Heaney and Sheers are alike in portraying complex and/or difficult relationships? You must analyse in detail **at least two** poems from **each** of your set texts and give careful consideration to relevant contexts. [80]

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