



**GCE AS/A level**

1171/01 – **LEGACY**



S16-1171-01

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

A.M. FRIDAY, 20 May 2016

2 hours 30 minutes

**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. What connections have you found between the ways in which Eliot and Yeats write about isolation in their poems? In your response you must include detailed critical discussion of at least **two** of Eliot's poems.

**Or,**

2. 'Eliot tends to present the world as a bleak and fragmented place.' In the light of this quotation, compare the ways in which Eliot and Yeats present their views of the world in their poems. 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. 'In Larkin's poems, love and desire are always linked with disappointment.' In the light of this quotation, compare the ways in which Larkin and Abse write about love and/or desire 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 illusion and reality 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 settings 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 Plath and Hughes use imagery of violence 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 suffering and sorrow 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 relationships 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 the countryside 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 family 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 powerful emotions 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 female identity in their poems. 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 4 (page 12 to page 16). Discuss how Hare presents authority figures in this extract and at least one other point in the play.

**Or,**

- 14.** Re-read Act 2 Scene 8 from page 105 (WOODY: Good morning, Sir Peter. I thought you might be looking pretty pleased.) to the end of the play. Explore how Hare presents ideas about justice and injustice in this extract and at least one other point in the play.

***David Mamet: Oleanna***

**Or,**

- 15.** Re-read Act 1 from page 23 (JOHN: Yes. They're *garbage*. They're a *joke*.) to page 26 (JOHN: We won't tell anybody.). Examine how Mamet presents authority in this extract and at least one other point in the play.

**Or,**

- 16.** Re-read Act 2 from the beginning on page 43 to page 48 (JOHN: I don't see...). Discuss how Mamet uses the character of John to present issues in American society in this extract and at least one other point in the play.

**Brian Friel: *Dancing at Lughnasa***

Or,

17. Re-read Act 2 from the top of page 63 (JACK: I couldn't promise four men but I should be able to get one husband for all of you.) to page 66 ((CHRIS turns the radio on again. No sound.)). Discuss how Friel presents social and political issues in 1930s society in this extract and at least one other point in the play.

Or,

18. Re-read Act 2 from page 56 (KATE: You're going to no police, Maggie.) to the bottom of page 59 (MICHAEL: ...Or perhaps the two of them just wanted ... away.). Examine how Friel presents female identity 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 1 Scene 2 from page 33/page 36 in new edition (**Hannah** The only known likeness of the Sidley hermit.) to page 37/page 40 in new edition (**Hannah** *(pleased)* That's my title!). Examine how Stoppard makes use of gardens and landscapes in this extract and at least one other point in the play.

Or,

20. Re-read Act 1 Scene 4 from page 58/page 61 in new edition (**Valentine** I'm not cross.) to the end of Valentine's speech on 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.). Discuss how Stoppard makes use of mathematical and/or scientific ideas 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 5 from page 32/page 40 in new edition (*He sits on the bed and draws the cover off her legs, then raises her nightgown.*) to page 36/page 44 in new edition (*A pause.*). Examine how Miller presents sexual attraction and desire in this extract and at least one other point in the play.

**Or,**

22. Re-read Scene 11 from page 66/page 77 in new edition (GELLBURG. I ... I want to tell you something;) to page 69/page 80 in new edition (GELLBURG. Why is it so hard to be a Jew?). Discuss Miller's presentation of Jewish 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 64 in both editions (GUARD (*suspicious*). Where are you from?) to page 67/page 66 in new edition (EVA. How much longer can I stay with you?). Examine the ways in which Samuels presents prejudice and stereotyping in this extract and at least one other point in the play.

**Or,**

24. Re-read Act 1 Scene 2 from page 24/page 25 in new edition (EVA. Werden Sie für mich sorgen? (*Will you look after me?*)) to page 27/page 28 in new edition (EVA. Hilfe! Hilfe! Niemand sorgt für mich! (*Help! Help! No one's looking after me!*)). Discuss how Samuels uses the character of Eva to present the theme of identity in this extract and at least one other point in the play.

**END OF PAPER**