



GCE A LEVEL

A720U10-1



TUESDAY, 7 JUNE 2022 – MORNING

ENGLISH LITERATURE – A level component 1

Poetry

2 hours

ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet and clean copies (no annotation) of your set texts for this paper.

INSTRUCTIONS TO CANDIDATES

Answer **one** question in Section A and **one** question in Section B.
Write your answers in the separate answer booklet provided.

INFORMATION FOR CANDIDATES

Both Section A and Section B carry 60 marks.

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

You are advised to spend an hour on each section. In Section A, you are advised to spend approximately 20 minutes on part (i) and 40 minutes on part (ii).

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

Section A: Poetry pre-1900 (open book)

Answer **one** question in this section.

You must have a clean copy (no annotation) of the set text which you have studied. Only the prescribed edition must be used.

Each question is in **two parts**. In **both part (i)** and **part (ii)** you are required to analyse how meanings are shaped.

In **part (ii)** you are **also** required to:

- demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
- show how different interpretations have informed your reading.

Either,

Geoffrey Chaucer: *The Merchant's Prologue and Tale* (Cambridge)

1. (i) Re-read lines 203–224 from “But o thing warne I yow...” to “...whan I die.” How does Chaucer shape the reader’s response to Januarie in these lines? [20]
- (ii) With close reference to relevant contexts, discuss the view that in *The Merchant's Prologue and Tale*, Chaucer presents “a sustained criticism of human selfishness”. [40]

Or,

John Donne: *Selected Poems* (Penguin Classics)

2. (i) Re-read the first two stanzas of ‘A Nocturnal upon St Lucy’s Day, Being the Shortest Day’ (lines 1–18) on page 33. Analyse the ways in which Donne creates mood and atmosphere in these lines. [20]
- (ii) With close reference to relevant contexts, examine the view that “Donne seems to prefer the workings of the mind to the movements of the heart”. [40]

Or,

John Milton: *Paradise Lost Book IX* (Oxford)

3. (i) Re-read lines 568–593 from ““Empress of this fair world...” to “...could not reach.” Analyse Milton’s presentation of temptation in these lines. [20]
- (ii) “The dominant theme of *Paradise Lost Book IX* is deceit in all its subtle shades.” With close reference to relevant contexts, show how far you agree with this comment. [40]

Or,

William Blake: *Poems selected by Patti Smith (Vintage)*

4. (i) Re-read 'The Little Boy Lost' on page 85. Analyse the ways in which Blake appeals to the reader's emotions in this poem. [20]
- (ii) "The message is clear: repression is the greatest wrong." With close reference to relevant contexts, show how far you agree with this comment on Blake's poetry. [40]

Or,

(For re-sitting candidates only)

John Keats: *Selected Poems (Penguin Classics)*

5. (i) Re-read 'On the Sea' on page 35. Examine Keats' use of poetic techniques in this poem. [20]
- (ii) "Keats' preoccupation with mortality seems to arise from his observations of the natural world." With close reference to relevant contexts, show how far you agree with this comment on Keats' poetry. [40]

Or,

Christina Rossetti: *Selected Poems (Penguin Classics)*

6. (i) Re-read 'AUTUMN VIOLETS.' on page 132. Examine the ways in which Rossetti makes use of the natural world in this poem. [20]
- (ii) "Rossetti's greatest strength as a poet is her ability to make strong feelings both vivid and accessible." With close reference to relevant contexts, examine this comment on Rossetti's poetry. [40]

Section B: Poetry post-1900 (open book)

Answer **one** question in this section.

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

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

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.

Thomas Hardy: *Poems selected by Tom Paulin (Faber)*

(Poems of the Past and Present, Poems of 1912–13, Moments of Vision)

T. S. Eliot: *Selected Poems (Faber)*

(Prufrock and Other Observations, The Waste Land, The Hollow Men, Ariel Poems)

Either,

7. “In their presentations of human relationships, we find either distress or distaste rather than celebration.” In the light of this comment and with close reference to relevant contexts, explore connections between Hardy’s and Eliot’s presentation of human relationships. You must analyse in detail **at least two** poems from **each** of your set texts. [60]

Or,

8. “Life is neither coherent nor orderly and poetry provides an ideal way of exploring our untidy lives.” In the light of this comment and with close reference to relevant contexts, examine connections between the ways in which Hardy and Eliot present disorder. You must analyse in detail **at least two** poems from **each** of your set texts. [60]

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,

9. “Both poets bring the myths of the past powerfully to bear upon their ideas about the present.” In the light of this comment and with close reference to relevant contexts, explore connections between the ways in which Yeats and Abse make use of mythology in their poetry. You must analyse in detail **at least two** poems from **each** of your set texts. [60]

Or,

10. “The driving force of their poetry is passion.” In the light of this comment and with close reference to relevant contexts, how far would you agree that Yeats and Abse are alike in their presentation of passionate feelings? You must analyse in detail **at least two** poems from **each** of your set texts. [60]

(For re-sitting candidates only)

D. H. Lawrence: *Selected Poems (Penguin Classics, ed. James Fenton)*

(Love Poems and Others, Amores, New Poems, Birds, Beasts and Flowers, Last Poems)

Gillian Clarke: *Making the Beds for the Dead (Carcenet)*

Either,

11. “Writers are always influenced by past events.” In the light of this comment and with close reference to relevant contexts, explore connections between the ways in which Lawrence and Clarke write about the past. You must analyse in detail **at least two** poems from **each** of your set texts. [60]

Or,

12. “Lawrence and Clarke are similar in the ways in which they portray the vulnerability of life.” In the light of this comment and with close reference to relevant contexts, explore connections between the ways in which Lawrence and Clarke present ideas about vulnerability. You must analyse in detail **at least two** poems from **each** of your set texts. [60]

Ted Hughes: *Poems selected by Simon Armitage (Faber)*
(Prescribed section: all poems up to and including 'Rain' on pages 68–69)

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

Either,

13. How far do you agree that Hughes and Plath are alike in “revealing what is uncivilised and instinctive beneath the surface of an apparently civilised world”? You must analyse in detail **at least two** poems from **each** of your set texts and make close reference to relevant contexts. [60]

Or,

14. “Hughes rarely writes about himself; Plath writes about nothing but herself.” In the light of this comment and with close reference to relevant contexts, examine connections between the ways in which Hughes and Plath approach their subjects. You must analyse in detail **at least two** poems from **each** of your set texts. [60]

Philip Larkin: *The Whitsun Weddings (Faber)*

Carol Ann Duffy: *Mean Time (Picador)*

Either,

15. “While both poets seem preoccupied by relationships, neither seems to believe in love.” In the light of this comment and with close reference to relevant contexts, explore connections between the ways in which Larkin and Duffy write about relationships. You must analyse in detail **at least two** poems from **each** of your set texts. [60]

Or,

16. “So many of the poems feature those who seem to have been either betrayed or let down.” In the light of this comment and with close reference to relevant contexts, explore connections between the ways in which Larkin and Duffy present disillusionment. You must analyse in detail **at least two** poems from **each** of your set texts. [60]

Seamus Heaney: *Field Work* (Faber)

Owen Sheers: *Skirrid Hill* (Seren)

Either,

17. “The primary appeal of both poets is to a reader’s senses.” In the light of this comment and with close reference to relevant contexts, how far would you agree that Heaney and Sheers are alike in appealing more to our senses than to our intellects? You must analyse in detail **at least two** poems from **each** of your set texts. [60]

Or,

18. “The poet’s genius is to transform the humble into the sublime.” In the light of this comment and with close reference to relevant contexts, explore connections between the ways in which Heaney and Sheers transform our view of ordinary life. You must analyse in detail **at least two** poems from **each** of your set texts. [60]

END OF PAPER