



GCE AS/A level

1171/01

ENGLISH LITERATURE – LT1
Poetry and Drama 1

A.M. FRIDAY, 16 May 2014

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 identity 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 journeys 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 create a sense of place 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 sadness 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 death 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 in which Plath and Hughes write about relationships 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. Compare the ways in which Duffy and Pugh write about childhood and growing up in their poems. In your response you must include detailed critical discussion of at least **two** of Duffy's poems.

Or,

8. 'Duffy gives a voice to those who are marginalised and ignored by society.' In the light of this statement, what connections have you found between the ways in which Duffy and Pugh write about people who have been marginalised and ignored by society? 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 powerful emotions 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 settings and/or landscapes 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. 'Boland has an appreciation for the ordinary in life.' In the light of this statement, what connections have you found between the ways in which Boland and Pollard write about the ordinary aspects of life in their poems? In your response you must include detailed reference to at least **two** of Boland's poems.

Or,

12. Compare the ways in which Boland and Pollard write about travel and travelling 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 5 from page 25 (WOMAN: Why are you lot so cheerful?) to page 28 ((As a parting gesture, KEITH *throws the pen on the floor, and goes out with JIMMY.*)). Discuss how Hare presents the police in this extract and at least one other point in the play.

Or,

14. Re-read Act 1 Scene 6 from the beginning on page 36 to page 40 ((IRINA *shifts.*)). Discuss how Hare uses the character of Irina to present social and political issues in this extract and at least one other point in the play.

David Mamet: *Oleanna*

Or,

15. Re-read Act 1 from the top of page 24 (JOHN: "They might not *sign*" ...) to the bottom of page 27 (CAROL: I want to make sure that I have it right.). Discuss how Mamet presents issues current in 1990s American society in this extract and at least one other point in the play.

Or,

16. Re-read Act 1 from the bottom of page 33 (JOHN: To go with the tenure. That's right.) to page 36 (CAROL: Who should I *listen* to ... I ...). Discuss how Mamet presents ideas about knowledge 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 top of page 32 (*'Dancing in the Dark' softly from the radio.*) to page 35 (*MAGGIE now stands up and looks at her feet.*) Now. Who's for a fox-trot?. Discuss how Friel uses song and dance to present aspects of 1930s society in this extract and at least one other point in the play.

Or,

18. Re-read Act 1 from page 17 (*FATHER JACK enters by the back door.*) to the end of Maggie's speech on page 20 (... whoever they were ...). Explore how Friel presents men and boys 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 7 from page 124/page 126 in new edition (**Thomasina** Silence!) to page 128/page 130 in new edition (*Thomasina and Septimus dance.*). Discuss some of the ways Stoppard presents ideas about order and disorder in this extract and at least one other point in the play.

Or,

20. Re-read Act 1 Scene 1 from page 9/page 11 in new edition (**Chater** You dare to call me that. I demand satisfaction!) to page 12/page 15 in new edition (**Septimus** This is more than I deserve, this is handsome, what do you say, Noakes?). Discuss how Stoppard presents ideas about literature and writing 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 One from page 7/page 12 in new edition (HYMAN (*cutting him off*). I had quite a long talk with Sylvia yesterday, I suppose she told you?) to page 10/page 16 in new edition (HYMAN. It's all right.). Explore how Miller presents ideas about gender in this extract and at least one other point in the play.

Or,

22. Re-read Scene Eight from page 55/page 65 in new edition (SYLVIA. Couldn't you just be here when he comes?) to page 59/page 70 in new edition (*A long pause.*). Discuss how Miller uses the character of Sylvia to present social and political issues 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 1 Scene 1 from page 14 in both editions (EVA. The Ratcatcher.) to page 17/page 18 in new edition (OFFICER. Sir! Sorry, Sir.). Discuss how Samuels presents men and male figures in this extract and at least one other point in the play.

Or

24. Re-read Act 2 Scene 2 from the beginning on page 78 in both editions to page 81 in both editions (FAITH. There's lots of empty cupboards. (*Pause.*) Am I Jewish?). Explore how Samuels presents family relationships in this extract and at least one other point in the play.

END OF PAPER