



GCE AS/A level

1171/01

ENGLISH LITERATURE

LT1: Poetry and Drama 1

P.M. MONDAY, 17 January 2011

2½ hours

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 ball-point pen.

Answer **two** questions, one from Section A and one from Section B.

INFORMATION FOR CANDIDATES

Questions in Section A carry 40 marks. Questions in Section B carry 20 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.

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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 that Eliot and Yeats write about uncertainty or doubt? In your response you must include detailed critical discussion of at least **two** of Eliot's poems.

Or,

2. "Eliot presents us with a society of fragments." In the light of this statement, compare the ways Eliot and Yeats present broken or fragmented worlds. In your response, you must include detailed reference to *The Waste Land* or at least **two** of Eliot's shorter poems.

Philip Larkin: The Whitsun Weddings (Core text)

Dannie Abse: Welsh Retrospective (Partner text)

Or,

3. What connections have you found between the ways in which Larkin and Abse write about memories? In your response, you must include detailed critical discussion of at least **two** of Larkin's poems.

Or,

4. Compare the ways in which Larkin and Abse write about relationships. 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 and landscapes. 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 sorrow or suffering? 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 create characters in their poetry? In your response, you must include detailed critical discussion of 'Queen Kong'.

Or,

8. Compare the ways in which Duffy and Pugh use everyday or colloquial language. 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. What connections have you found between the ways in which Heaney and Sheers write about change? In your response, you must include detailed critical discussion of at least **two** of Heaney's poems.

Or,

10. "A respect for the past is at the heart of Heaney's poetry." In the light of this statement, compare the ways in which Heaney and Sheers write about the past. 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 loss? 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 evoke a sense of place. In your response, you must include a 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 2 Scene 3 from page 59 (the start of the scene) to page 64 (SANDRA: Gosh, Lester, you're marrying a client. When's the happy day?). Examine the ways in which the relationship between the public and the police is presented in this extract and elsewhere in the play.

Or,

14. Re-read Act 1 Scene 3. Explore Hare's presentation of the way gender influences justice in this scene and elsewhere in the play.

David Mamet: Oleanna

Or,

15. Re-read Act 1 from page 15 (JOHN:...Aha...(Pause) Sit down. Sit down. Please.) to page 20 (JOHN: Well, then it's going to take as long as it takes. (He hangs up) (To CAROL:) I'm sorry.). Examine the ways in which Mamet presents the inability of people to connect with each other in this extract and elsewhere in the play.

Or,

16. Re-read Act 1 from page 2 (CAROL: (Pause) What is a "term of art"? to page 9 (JOHN: Now, look: I'm a human being, I...). Explore the ways Mamet presents the relationship between language and power in this extract and elsewhere in the play.

Brian Friel: Dancing at Lughnasa

Or,

17. Re-read Act 1 from page 14 (*Suddenly she opens her hands and her eyes follow...*) to page 19 (KATE: (*Sharply*) You've offered us that cheap wisdom already, Rose.). Explore the way that Friel presents the role of the local community and the outside world in this extract and elsewhere in the play.

Or,

18. Re-read Act 2 from page 45 (*Jack enters.*) to page 49 (*He leaves...They speak in hushed voices.*). Discuss Friel's presentation of religious beliefs in this extract and elsewhere 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 new edition was printed in 2009.

Or,

19. Re-read Act 1 Scene 1 from page 6/page 9 in new edition (THOMASINA Septimus, do you think God is a Newtonian?) 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 uses comedy to present his ideas in this extract and elsewhere in the play.

Or,

20. Re-read Act 1 Scene 2 from page 32/page 34 in new edition (HANNAH Septimus Hodge was the tutor.) to page 38/page 41 in new edition (HANNAH Are you looking into Byron or Chater?). Explore the presentation of The Romantics or Romanticism in this extract and elsewhere in the play.

*Arthur Miller: Broken Glass***Or,**

21. Re-read Scene 6 from page 38 (HYMAN: I'm sorry. But she means well.) to page 42 (GELLBURG: *(fascinated)* Huh! I'd never thought of that. – A doctor must get a lot of peculiar cases, I bet.). Explore how ideas about the physical and the psychological are presented in this extract and elsewhere in the play.

Or,

22. Re-read from page 3 (MARGARET. *(burst of laughter)*. *Ha! So you've got a sense of humour after all.*) to page 7 (GELLBURG. *Oh.*). Explore how Miller presents Gellburg's response to social and political issues in this extract and elsewhere 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 59 (EVELYN. What shall I do with the papers?) to page 64 (GUARD. *(taking her by the arm)*) I think that you'd better come with me young lady.). Explore the way Samuels presents authoritarian influences or authority figures in this extract and elsewhere in the play.

Or,

24. Re-read Act 2 Scene 2 from Page 79 (FAITH *starts to search through some boxes.*) to Page 85 (HELGA *picks up her case and starts to walk away.*). Examine the ways Samuels explores identity in this extract and elsewhere in the play.