



GCE AS/A level

1171/01

ENGLISH LITERATURE – LT1
Poetry and Drama 1

A.M. FRIDAY, 10 January 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. Compare the ways in which Eliot and Yeats write about men in their poems. In your response you must include detailed critical discussion of at least **two** of Eliot's poems.

Or,

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

Or,

4. 'Larkin's poetry reveals a preoccupation with death.' In the light of this statement, compare the ways in which Larkin and Abse write about death in their poems. In your response you must include detailed reference to 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. What connections have you found between the ways in which Plath and Hughes write about strong emotions in their poems? In your response you must include detailed critical discussion of at least **two** of Plath's poems.

Or,

6. Compare the ways in which Plath and Hughes write about place 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 settings and/or landscapes 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 women and girls 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. What connections have you found between the ways in which Heaney and Sheers write about relationships in their poems? In your response you must include detailed critical discussion of at least **two** of Heaney's poems.

Or,

10. Compare the ways in which Heaney and Sheers write about being young 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 writes about what it is to be a woman.' In the light of this statement, compare the ways in which Boland and Pollard write about womanhood 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 use settings 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 2 Scene 2 from page 55 (CUDDEFORD: It's reflected in the way we sentence.) to the end of the scene on page 59. Discuss how Hare presents people in power in this extract and at least one other point in the play.

Or,

- 14.** Re-read Act 1 Scene 3 (pages 9 to 11). Discuss how Hare presents sexism in this extract and at least one other point in the play.

David Mamet: Oleanna

Or,

- 15.** Re-read Act 1 from page 19 (JOHN: Well. I don't know if I'd put it that way.) to page 23 (JOHN: Yes. They're *garbage*. They're a *joke*.). Explore how Mamet presents the use and misuse of language in this extract and at least one other point in the play.

Or,

- 16.** Re-read Act 3 from page 76 (JOHN: I've been, no. If it's of interest to you.) to the end of the play. Discuss how Mamet presents women and attitudes to women 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 bottom of page 37 (KATE: Maggie, please!) to page 41 (MICHAEL: The parish priest didn't take her back when the new term began; although that had more to do with Father Jack than with falling numbers.). Explore how Friel presents religion and attitudes to religion in this extract and at least one other point in the play.

Or,

18. Re-read Act 2 from page 67 (MAGGIE: We'll just spread a cloth on the ground.) to page 70 ((As MICHAEL *begins to speak the stage is lit in a very soft, golden light so that the tableau we see is almost, but not quite, in a haze.*)). Explore how Friel makes use of 'ceremony' and ritual 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 112/page 114 in new edition (**Thomasina** Oh, pooh to Hobbes!) to page 115/page 118 in new edition (**Noakes** *(baffled again)* Thank you, my lady.). Discuss how Stoppard makes use of the past in this extract and at least one other point in the play.

Or,

20. Re-read Act 1 Scene 3 from the beginning on page 46/page 48 in new edition to page 50/page 52 in new edition (**Thomasina** How can we sleep for grief?). Explore how Stoppard presents ideas about gender 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 Three (page 24/page 31 in new edition to page 28/page 36 in new edition). Discuss how Miller presents women and attitudes to women in this extract and at least one other point in the play.

Or,

22. Re-read Scene One from page 10/page 15 in new edition (GELLBURG. Well, I'm no Rudolph Valentino but I ...) to page 13/page 19 in new edition (GELLBURG. Be straight with me – is she going to come out of this?). Explore how Miller presents some of the issues in 1930s society 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 59 in both editions (EVELYN. What shall I do with the papers?) to page 62 in both editions (EVELYN *tears up the letter into small pieces. She and LIL proceed to destroy each item in the box.*). Discuss how Samuels presents mothers and mother figures in this extract and at least one other point in the play.

Or,

24. Re-read Act 1 Scene 1 from page 9/page 10 in new edition (FAITH. Why are you taking that?) to page 12/page 13 in new edition (FAITH. The cleaner came yesterday.). Discuss how Samuels presents social and/or political issues in this extract and at least one other point in the play.

END OF PAPER