

**GCE A LEVEL****A720U10-1**

S24-A720U10-1

**FRIDAY, 24 MAY 2024 – MORNING****ENGLISH LITERATURE – A level component 1****Poetry****2 hours**A720U101
01**ADDITIONAL MATERIALS**

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

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen.

Answer **one** question in Section A and **one** question in Section B.

Write your answers in the separate answer booklet provided following the instructions on the front of the answer booklet.

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)

- Re-read lines 266–288 from “Placebo seyde...” to “...or elles thing semblable.” Examine Chaucer’s presentation of Placebo in these lines. [20]
 - “*The Merchant’s Prologue and Tale* is carefully designed to undermine the social order of its day.” In the light of this comment and with close reference to relevant contexts, discuss the ways in which ideas about rank and authority are presented in *The Merchant’s Prologue and Tale*. [40]

Or,

John Donne: *Selected Poems* (Penguin Classics)

- Re-read ‘Holy Sonnet XVII’ on page 185. Analyse the ways in which Donne presents attitudes to love in this poem. [20]
 - Many readers have observed that Donne’s presentation of worship, whether of women or the Christian God, involves “a potent blend of keen intellect and profound feelings”. Explore this comment on Donne’s poetry, making close reference to relevant contexts. [40]

Or,

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

- Re-read lines 733–755 from “He ended...” to “...and our want:”. Examine Milton’s use of poetic techniques in these lines. [20]
 - “In Milton’s version of events, blame for the Fall might be evenly divided between Satan and Eve.” With close reference to relevant contexts, consider this comment on the presentation of blame in *Paradise Lost Book IX*. [40]

Or,

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

4. (i) Re-read 'Holy Thursday' from *Songs of Experience* on page 103. Analyse Blake's use of poetic techniques in this poem. [20]
- (ii) Some readers believe that the "driving force of Blake's poetry is the desire for social justice". Show how far you agree with this comment, making close reference to relevant contexts. [40]

Or,

Christina Rossetti: *Selected Poems* (Penguin Classics)

5. (i) Re-read 'Remember' on page 16. Analyse Rossetti's presentation of loss in these lines. [20]
- (ii) "The inevitability of death held no fears for Rossetti." In the light of this comment and with close reference to relevant contexts, examine Rossetti's presentation of ideas about death and the afterlife. [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,

6. “They share a fundamentally pessimistic attitude to life.” In the light of this comment and with close reference to relevant contexts, examine connections between the ways in which Hardy and Eliot write about their worlds. You must analyse in detail **at least two** poems from **each** of your texts. [60]

Or,

7. “They appeal to us differently: Eliot to the mind and Hardy to the heart.” With close reference to relevant contexts, show how far you agree with this comment about the ways in which Hardy’s and Eliot’s poetry might appeal to readers. You must analyse in detail **at least two** poems from **each** of your 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,

8. “For both poets, memories are a potent source of inspiration.” In the light of this comment and with close reference to relevant contexts, explore connections between the ways in which Yeats and Abse draw upon memories in their poetry. You must analyse in detail **at least two** poems from **each** of your texts. [60]

Or,

9. “They seem most alike in their awareness of the fragility of happiness.” In the light of this comment, analyse the ways in which Yeats and Abse present ideas about happiness. In your response you must make close reference to relevant contexts and analyse in detail **at least two** poems from **each** of your 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,

10. “Both poets seem preoccupied by ideas about power of one sort or another.” In the light of this comment and with close reference to relevant contexts, explore connections between the ways in which Hughes and Plath write about power. You must analyse in detail **at least two** poems from **each** of your texts. [60]

Or,

11. “A poet’s special gift may often be seen in the ability to transform what seems ordinary into something of extraordinary significance.” In the light of this comment and with close reference to relevant contexts, examine connections between the ways in which Hughes and Plath write about everyday life. You must analyse in detail **at least two** poems from **each** of your texts. [60]

Philip Larkin: *The Whitsun Weddings* (Faber)

Carol Ann Duffy: *Mean Time* (Picador)

Either,

- 12.** “We find so often in poetry that it is the observation of apparently trivial detail which is most moving and evocative.” In the light of this comment and with close reference to relevant contexts, explore connections between the ways in which both Larkin and Duffy make use of minor detail. You must analyse in detail **at least two** poems from **each** of your texts. [60]

Or,

- 13.** Some readers believe that the essential difference between Larkin’s and Duffy’s poetry lies in their attitudes towards human relationships. In the light of this view and with close reference to relevant contexts, explore connections between the ways in which both poets present relationships between people. You must analyse in detail **at least two** poems from **each** of your texts. [60]

Seamus Heaney: *Field Work* (Faber)

Owen Sheers: *Skirrid Hill* (Seren)

Either,

- 14.** “It is not so much the places themselves as the ideas and feelings they evoke which are of primary interest.” In the light of this comment and with close reference to relevant contexts, examine connections between Heaney’s and Sheers’ presentation of place. You must analyse in detail **at least two** poems from **each** of your texts. [60]

Or,

- 15.** “Although intensely personal, their poetry has universal appeal.” In the light of this comment and with close reference to relevant contexts, explore connections between the ways in which both Heaney and Sheers make use of personal experience. You must analyse in detail **at least two** poems from **each** of your texts. [60]

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