



**GCE AS/A LEVEL – NEW**

2720U20-1



S17-2720U20-1

**ENGLISH LITERATURE – AS unit 2**  
**Poetry Post-1900**

WEDNESDAY, 24 MAY 2017 – AFTERNOON

2 hours

### **ADDITIONAL MATERIALS**

A WJEC pink 16-page answer booklet and clean copies (no annotation) of the poetry texts you have studied for this unit.

### **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**

Section A carries 40 marks and Section B 80 marks.

You are advised to spend 45 minutes on Section A and one hour 15 minutes on Section B.

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

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

**Section A: Critical Analysis (open book)**

Answer **one** question in this section.

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

In your response, you are required to analyse how meanings are shaped.

**Either,**

**Edward Thomas: *Selected Poems* (Faber)**

0	1
---	---

Re-read 'The Trumpet' on page 151. Explore the ways in which Thomas depicts the effects of war in this poem. [40]

**Or,**

**Alun Lewis: *Collected Poems* (Seren)**

0	2
---	---

Re-read 'The Mahratta Ghats' on page 131. Examine the ways in which Lewis writes about the Indian landscape in this poem. [40]

**Or,**

**D H Lawrence: *Selected Poems* (Penguin Classics)**

0	3
---	---

Re-read 'Butterfly' on page 157. Explore the ways in which fragility is presented in this poem. [40]

Or,

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

0	4
---	---

Re-read 'The Painter' on page 22. Explore the ways in which Clarke portrays creativity in this poem. [40]

Or,

**Ted Hughes: *Poems selected by Simon Armitage* (Faber)**

0	5
---	---

Re-read 'Her Husband' on page 28. Explore the ways in which Hughes depicts marriage in this poem. [40]

Or,

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

0	6
---	---

Re-read 'Spinster' on page 4. Explore the ways in which Plath examines self-awareness in this poem. [40]

Or,

**Philip Larkin: *The Whitsun Weddings* (Faber)**

0	7
---	---

Re-read 'Afternoons' on page 44. Examine how Larkin depicts the passage of time in this poem. [40]

Or,

**Carol Ann Duffy: *Mean Time* (Picador)**

0	8
---	---

Re-read 'Brothers' on page 8. Explore the ways in which Duffy portrays family in this poem. [40]

Or,

**Seamus Heaney: *Field Work* (Faber)**

0	9
---	---

Re-read 'A Drink of Water' on page 8. Explore the ways in which Heaney presents hardship in this poem. [40]

Or,

**Owen Sheers: *Skirrid Hill* (Seren)**

1	0
---	---

Re-read 'Drinking with Hitler' on page 30. Examine how Sheers portrays power in this poem. [40]

### Section B: Poetry comparison (open book)

Answer **one** question only.

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

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

**You must not choose or refer to any poems named in Section A in your response to Section B.**

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.

**Edward Thomas: Selected Poems (Faber)**  
(poems as listed in the specification)

**Alun Lewis: Collected Poems (Seren)**  
(poems as listed in the specification)

**Either,**

1	1
---	---

How far do you agree that Thomas and Lewis are alike in the way they portray the influence of their communities? You must analyse in detail **at least two** poems from **each** of your set texts. [80]

**Or,**

1	2
---	---

“The poet’s occupation is a lonely one.” In response to this view, explore connections between the ways in which Thomas and Lewis write about loneliness. You must analyse in detail **at least two** poems from **each** of your set texts. [80]

**D H Lawrence: *Selected Poems* (Penguin Classics)**

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

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

**Or,**

1	3
---	---

“Writers are always influenced by their past.” In response to this view, explore connections between the ways in which Lawrence and Clarke write about past events. You must analyse in detail **at least two** poems from **each** of your set texts. [80]

**Or,**

1	4
---	---

How far do you agree that Lawrence and Clarke are alike in portraying the vulnerability of life? You must analyse in detail **at least two** poems from **each** of your set texts. [80]

**Ted Hughes: *Poems selected by Simon Armitage* (Faber)**

*(all poems up to and including ‘Rain’ on page 68/69)*

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

**Or,**

1	5
---	---

How far do you agree that Hughes and Plath are alike in the ways they depict sorrow? You must analyse in detail **at least two** poems from **each** of your set texts. [80]

**Or,**

1	6
---	---

“Both poets depict power, or the lack of it, in their works.” In response to this view, 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 set texts. [80]

**Philip Larkin: *The Whitsun Weddings* (Faber)**

**Carol Ann Duffy: *Mean Time* (Picador)**

**Or,**

1	7
---	---

How far do you agree that Larkin and Duffy are alike in the way they write about unhappiness in their poetry? You must analyse in detail **at least two** poems from **each** of your set texts. [80]

**Or,**

1	8
---	---

How far do you agree that Larkin and Duffy are alike in depicting personal relationships as “rarely simple”? You must analyse in detail **at least two** poems from **each** of your set texts. [80]

**Seamus Heaney: *Field Work* (Faber)**

**Owen Sheers: *Skirrid Hill* (Seren)**

**Or,**

1	9
---	---

“Personal opinions are frequently also political.” In response to this view, explore connections between the ways in which Heaney and Sheers comment on society. You must analyse in detail **at least two** poems from **each** of your set texts. [80]

**Or,**

2	0
---	---

How far do you agree that Heaney and Sheers are alike in conveying their views through the presentation of landscapes? You must analyse in detail **at least two** poems from **each** of your set texts. [80]

**END OF PAPER**