



**GCE A LEVEL**

1720U30-1



S18-1720U30-1

**ENGLISH LITERATURE – A2 unit 3**  
**Poetry Pre-1900 and Unseen Poetry**

THURSDAY, 7 JUNE 2018 – AFTERNOON

2 hours

### **ADDITIONAL MATERIALS**

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

### **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**

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 poetry 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.

**Either,**

#### Geoffrey Chaucer: *The Merchant's Prologue and Tale* (Cambridge)

- Re-read lines 973–994 from “This fresshe May...” to “But speke to us of untrust and repreeve”. How does Chaucer present May in these lines? [15]
  - Consider some of the ways in which medieval ideas and values influence Chaucer’s presentation of women in *The Merchant's Prologue and Tale*. [45]

**Or,**

#### John Donne: *Selected Poems* (Penguin Classics)

- Re-read ‘Holy Sonnet X’ on pages 181–182. Examine Donne’s use of poetic techniques in this poem. [15]
  - Consider some of the ways in which Donne’s love poems and/or poems of religious faith deal with death. [45]

**Or,**

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

- Re-read lines 265–289 from “...leave not the faithful side” to “Adam, misthought of her to thee so dear?” Analyse Milton’s presentation of Eve in these lines. [15]
  - Consider some of the ways in which seventeenth-century attitudes to women and marriage are reflected in Milton’s *Paradise Lost Book IX*. [45]

**Or,**

**John Keats: *Selected Poems* (Penguin Classics)**

4. (i) Re-read the first two stanzas (lines 1–18) of ‘The Eve of St. Agnes’ on page 165. Analyse the ways in which Keats creates atmosphere in these lines. [15]
- (ii) Consider some of the ways in which Keats makes use of legend and/or medieval romance to write about love. [45]

**Or,**

**Christina Rossetti: *Selected Poems* (Penguin Classics)**

5. (i) Re-read ‘Confluents’ on pages 142–143. Analyse the ways in which Rossetti writes about her relationship with God in this poem. [15]
- (ii) Consider some of the ways in which Rossetti explores doubt and uncertainty in her religious poems. [45]

## Section B: Unseen Poetry

Answer Question 6.

In your response, you are required to:

- analyse how meanings are shaped
  - explore connections across poems.
6. Compare the presentation of the moon in Poem A: 'To The Moon' by Charlotte Smith and in **one** other poem, **either** Poem B: 'To the Moon' by Thomas Hardy, **or** Poem C: 'who knows if the moon's...' by e. e. cummings **or** Poem D: 'Make This Night' by W.H. Auden. [60]

### Poem A: 'To The Moon' by Charlotte Smith

Queen of the silver bowl! – by thy pale beam,  
 Alone and pensive, I delight to stray,  
 And watch thy shadow trembling in the stream,  
 Or mark the floating clouds that cross thy way.  
 And while I gaze, thy mild and placid light  
 Sheds a soft calm upon my troubled breast;  
 And oft I think – fair planet of the night –  
 That in thy orb, the wretched may have rest:  
 The sufferers of the earth perhaps may go,  
 Released by Death – to thy benignant sphere,  
 And the sad children of Despair and Woe  
 Forget, in thee, their cup of sorrow here.  
 Oh! That I soon may reach thy world serene,  
 Poor wearied pilgrim – in this toiling scene!

### Poem B: 'To the Moon' by Thomas Hardy

'What have you looked at, Moon,  
 In your time,  
 Now long past your prime?'  
 'O, I have looked at, often looked at  
 Sweet, sublime,  
 Sore things, shudderful, night and noon  
 In my time.'

'What have you mused on, Moon,  
 In your day,  
 So aloof, so far away?'  
 'O, I have mused on, often mused on  
 Growth, decay,  
 Nations alive, dead, mad aswoon,  
 In my day!'

'Have you much wondered, Moon,  
 On your rounds,  
 Self-wrapt, beyond Earth's bounds?'  
 'Yea, I have wondered, often wondered  
 At the sounds  
 Reaching me of the human tune  
 On my rounds.'

'What do you think of it, Moon,  
 As you go?  
 Is life much, or no?'  
 'O, I think of it, often think of it  
 As a show  
 God ought surely to shut up soon,  
 As I go.'

**Poem C: 'who knows if the moon's...' by e. e. cummings**

who knows if the moon's  
 a balloon, coming out of a keen city  
 in the sky—filled with pretty people?  
 (and if you and i should

get into it, if they  
 should take me and take you into their balloon,  
 why then  
 we'd go up higher with all the pretty people

than houses and steeples and clouds:  
 go sailing  
 away and away sailing into a keen  
 city which nobody's ever visited, where

always  
           it's  
               Spring) and everyone's  
 in love and flowers pick themselves

**Poem D: 'Make This Night' by W.H. Auden**

Make this night loveable,  
 Moon, and with eye single  
 Looking down from up there  
 Bless me. One especial,  
 And friends everywhere.

With a cloudless brightness  
 Surround our absences;  
 Innocent be our sleeps,  
 Watched by great still spaces,  
 White hills, glittering deeps.

Parted by circumstance,  
 Grant each your indulgence  
 That we may meet in dreams  
 For talk, for dalliance,  
 By warm hearths, by cool streams.

Shine lest tonight any,  
 In the dark suddenly,  
 Wake alone in a bed  
 To hear his own fury  
 Wishing his love were dead.

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