



GCE A LEVEL – **NEW**

A720U10-1



S17-A720U10-1



**ENGLISH LITERATURE – A level component 1**  
**Poetry**

THURSDAY, 15 JUNE 2017 – MORNING

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**

Each section carries 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)

1. (i) Re-read lines 535 – 555 of *The Merchant's Prologue and Tale* (from “But thus muche...” to “...in subtil wise.”). How does Chaucer shape the reader’s response to Januarie in these lines? [20]
- (ii) “All the characters have ideas above their social status or their abilities.” In the light of this comment, consider Chaucer’s presentation of characters’ aspirations in *The Merchant's Prologue and Tale*. [40]

**Or,**

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

2. (i) Re-read *The Apparition* on page 36. Examine Donne’s presentation of powerful emotion in this poem. [20]
- (ii) “In Donne’s poetry, his attitudes to women reveal as much frustration as joy.” In the light of this view, examine Donne’s presentation of women. [40]

**Or,**

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

3. (i) Re-read lines 227 – 250 of *Paradise Lost Book IX* from “Sole Eve, associate sole...” to “...urges sweet return.” Analyse Milton’s presentation of the relationship between Adam and Eve in these lines. [20]
- (ii) “Milton writes from the perspective of a fallen world and therefore writes unconvincingly about a perfect world.” How far do you agree with this view? [40]

**Or,**

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

4. (i) Re-read *On Seeing the Elgin Marbles* on page 34. Analyse the ways Keats presents powerful feelings in this poem. [20]
- (ii) “Keats’ poetry is inspired more by art than by the living world.” How far do you agree with this view? [40]

**Or,**

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

5. (i) Re-read *Whatsoever is right, that shall ye receive* on page 50. Analyse the ways in which Rossetti creates the mood of this poem. [20]
- (ii) “A rigid and conventional morality is at the heart of her work.” Examine this view of Rossetti’s poetry. [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. “So often poetry involves an expression of disappointment with the way things are.” In the light of this comment, explore connections between the ways in which Hardy and Eliot present the theme of disappointment with life. You must analyse in detail **at least two** poems from **each** of your set texts. [60]

**Or,**

7. “The use of different voices in poems allows the reader a richer insight into the poet’s world.” In the light of this comment, explore connections between the ways in which Hardy and Eliot make use of different voices in their poetry. You must analyse in detail **at least two** poems from **each** of your set texts. [60]

**D. H. Lawrence: *Selected Poems* (Penguin Classics, ed. James Fenton)**  
(*Love Poems and Others, Amores, New Poems, Birds, Beasts and Flowers, Last Poems*)

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

***Either,***

8. “Their close observation of the animal world also provides an opportunity to study mankind.” In the light of this comment, what connections have you found between the ways in which Lawrence and Clarke present animals? You must analyse in detail **at least two** poems from **each** of your set texts. [60]

***Or,***

9. “The poet’s vision gives special significance to everyday objects and events.” In the light of this comment, explore connections between the ways in which Lawrence and Clarke give special significance to ordinary objects and events. You must analyse in detail **at least two** poems from **each** of your set texts. [60]

**Ted Hughes: *Poems selected by Simon Armitage* (Faber)**  
(*Prescribed section: all poems up to and including ‘Rain’ on page 68*)

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

***Either,***

10. “Their poetry uncovers both beauty and terror in the domestic details of twentieth-century life.” In the light of this comment, what connections have you found between the ways in which Hughes and Plath write about domestic life? You must analyse in detail **at least two** poems from **each** of your set texts. [60]

***Or,***

11. “An uncompromising willingness to confront the pain of experience.” In the light of this comment, what connections have you found between the ways in which Hughes and Plath write about pain? You must analyse in detail **at least two** poems from **each** of your set texts. [60]

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

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

***Either,***

12. “There seems to be little affection for the rest of humanity.” In the light of this comment on their poetry, what connections have you found between the ways in which Larkin and Duffy observe the lives of others? You must analyse in detail **at least two** poems from **each** of your set texts. [60]

***Or,***

13. How far would you agree that both poets are fascinated by the passage of time? In your response, explore connections between the ways in which Larkin and Duffy present ideas about time. You must analyse in detail **at least two** poems from **each** of your set texts. [60]

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

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

***Either,***

14. “The poet’s view of the world is one which accepts that beauty and brutality exist hand in hand.” In the light of this comment, explore connections between the ways in which Heaney and Sheers present beauty and brutality. You must analyse in detail **at least two** poems from **each** of your set texts. [60]

***Or,***

15. “Plain and simple life made vivid.” In the light of this comment, explore connections between the ways in which Heaney’s and Sheers’ poetry transforms our impressions of ordinary experience. You must analyse in detail **at least two** poems from **each** of your set texts. [60]

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