



GCE A LEVEL

A720U10-1



S18-A720U10-1



ENGLISH LITERATURE – A level component 1
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 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 1013 – 1036 of *The Merchant's Prologue and Tale* from “And so bifel...” to “...alle foond I noon.” How does Chaucer shape the reader's response to Pluto in these lines? [20]
 - “In Chaucer's version of the eternal battle between the sexes there are some surprising outcomes.” How far do you agree with this comment on the presentation of conflict between the sexes in *The Merchant's Prologue and Tale*? [40]

Or,

John Donne: *Selected Poems* (Penguin Classics)

- Re-read *Love's Alchemy* on pages 29-30. Examine the ways in which Donne presents powerful feelings in this poem. [20]
 - “An intellectual and emotional all-rounder; the model of Renaissance man.” In what ways do you find this view of Donne reflected in his poetry? [40]

Or,

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

- Re-read lines 647 – 669 from “Serpent, we might have spared...” to “...as of some great matter to begin.” How does Milton shape the reader's feelings towards Eve and Satan in these lines? [20]
 - “In *Book IX*, the presentation of authority stretches beyond the confines of Eden.” Consider Milton's exploration of the theme of authority in the light of this comment. [40]

Or,

John Keats: *Selected Poems* (Penguin Classics)

4. (i) Re-read lines 1 – 20 of *Ode on a Grecian Urn* on page 191. Examine Keats' use of imagery in these lines. [20]
- (ii) "Keats' poetry is that of a Romantic soul in rebellion." How far do you agree with the view that Keats' poetry appears to challenge the beliefs and values of his time? [40]

Or,

Christina Rossetti: *Selected Poems* (Penguin Classics)

5. (i) Re-read *An Apple Gathering* on pages 53-54. Examine Rossetti's poetic techniques in this poem. [20]
- (ii) "In some ways, it is Rossetti's imagination which frees her from the restrictions of life as a Victorian woman." In the light of this comment, discuss the ways in which Rossetti demonstrates the power of imagination in her 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. “Imagery of weather and seasons provides more than mood and atmosphere; it is often the key to meaning.” In the light of this comment, what connections have you found between the ways in which Hardy and Eliot use imagery of weather and seasons? You must analyse in detail **at least two** poems from **each** of your set texts. [60]

Or,

7. “So many of the voices and portraits are those of characters who are adrift in an uncaring world.” In the light of this comment, explore connections between the ways in which Hardy and Eliot present the theme of alienation. 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. How far would you agree with the view that in both collections we “find social commentaries which are far from sympathetic”? You must analyse in detail **at least two** poems from **each** of your set texts. [60]

Or,

9. “So much modern poetry appears to be anchored in an older, more primitive world which the poet reveals beneath the flimsy veneer of civilisation.” In the light of this comment, explore connections between the ways in which Lawrence and Clarke draw upon older, more primitive worlds. 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 pages 68-69*)

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

Either,

10. “The subject matter is varied but the consciousness of mortality is consistent throughout both poets’ work.” In the light of this comment, what connections have you found between Hughes’ and Plath’s presentation of death and decay? You must analyse in detail **at least two** poems from **each** of your set texts. [60]

Or,

11. “The twentieth century created a culture of directness and honesty in the arts, often giving offence.” How far would you apply this comment to the poetry of both Hughes and Plath? 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. “The ambitious poet finds ways of transforming popular culture into great poetry.” In the light of this statement, explore connections between the ways in which Larkin and Duffy make use of popular culture. You must analyse in detail **at least two** poems from **each** of your set texts. [60]

Or,

13. “Unhappiness seems to be the defining characteristic of the modern age.” In the light of this comment, what connections have you found between the ways in which Larkin and Duffy present unhappiness? 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. “It is difficult to over-estimate the importance of the past in shaping both poets’ engagement with the present.” In the light of this comment, examine connections between the ways in which Heaney and Sheers make use of the past. You must analyse in detail **at least two** poems from **each** of your set texts. [60]

Or,

15. “Uncritical spokesmen for their nations’ cultures.” In the light of this comment, what connections have you found between the ways in which Heaney and Sheers present their national cultures? You must analyse in detail **at least two** poems from **each** of your set texts. [60]

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