



GCE A LEVEL

A720U10-1



THURSDAY, 8 OCTOBER 2020 – MORNING

ENGLISH LITERATURE – A level component 1

Poetry

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 606-629 from "The bride was brought abedde..." to "...by the lawe." How does Chaucer shape the reader's feelings towards Januarie in this extract? [20]
 - "If there is a victory in *The Merchant's Prologue and Tale* it is that of ruthless youth over foolish age." In the light of this comment, examine Chaucer's presentation of the conflict between youth and age. [40]

Or,

John Donne: *Selected Poems* (Penguin Classics)

- Re-read 'The Flea' on pages 30-31. Consider the ways in which Donne creates mood and tone in this poem. [20]
 - One critic comments on Donne's "overriding desire to startle the reader with unconventional imagery and colloquial speech". How far do you agree that this remark accurately defines the power and appeal of Donne's poetry? [40]

Or,

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

- Re-read lines 385-407 from "Thus saying, from her husband's hand..." to "...or sound repose;". How does Milton shape the reader's feelings towards Eve in this extract? [20]
 - "The conflict at the heart of *Paradise Lost Book IX* arises from what Milton sees as the essential differences between male and female rather than the differences between God and man." How far do you agree with this view? [40]

Or,

John Keats: *Selected Poems* (Penguin Classics)

4. (i) Re-read stanzas V and VI of 'Ode To A Nightingale' on page 194 from "I cannot see..." to "...become a sod." Analyse Keats' use of imagery in these lines. [20]
- (ii) "At the heart of Keats' poetry is the presentation of a world where pleasure and pain are inseparable." How far do you agree with this view? [40]

Or,

Christina Rossetti: *Selected Poems* (Penguin Classics)

5. (i) Re-read "NO, THANK YOU, JOHN" on pages 83-84. Analyse the ways in which Rossetti presents the speaker's feelings in this poem. [20]
- (ii) "Many of the poems lack warmth and tend more towards moral judgement than sympathy." How far would you agree with 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. “While Eliot remains an emotionally distant observer of human experience, Hardy seems more directly involved.” In making connections between the ways in which both poets write about human experience, show how far you agree with this point of view. You must analyse in detail **at least two** poems from **each** of your set texts. [60]

Or,

7. In examining connections between the ways in which Hardy and Eliot make use of locations, show how far you agree with the view that “mood and location are inextricably linked”. 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. “In Clarke’s poetry, life is fragile and always at the mercy of both natural forces and human weakness.” How far would you apply this comment to the poetry of both Lawrence and Clarke? You must analyse in detail **at least two** poems from **each** of your set texts. [60]

Or,

9. “It is the close observation of physical detail which most impresses the reader.” In your exploration of connections between the ways in which Lawrence and Clarke depict the material world, show how far you agree with this view. 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. “Nature provides inspiration but is never a source of comfort or consolation.” In the light of this comment, examine connections between the ways in which Hughes and Plath make use of the natural world in their poetry. You must analyse in detail **at least two** poems from **each** of your set texts. [60]

Or,

11. “We are never uplifted but always engaged.” In the light of this comment on Plath’s poetry, examine connections between the ways in which both Hughes and Plath explore the darkest elements of human experience. 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. “In so much of Larkin’s poetry, there is a detachment which borders on contempt for ordinary lives.” In the light of this comment, explore connections between the ways in which both Larkin and Duffy present their attitudes to ordinary life. You must analyse in detail **at least two** poems from **each** of your set texts. [60]

Or,

13. “Poetry should surprise and shock us into a fresh way of seeing the world.” In the light of this comment, examine connections between the ways in which Larkin and Duffy make use of surprise and shock in their poetry. 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. “A melancholy sense of mortality and endings underlies even the most celebratory of poems.” In the light of this comment, explore connections between the ways in which Heaney and Sheers present attitudes towards the fragility of life. You must analyse in detail **at least two** poems from **each** of your set texts. [60]

Or,

15. “Poetry is capable of making even the most humble elements of the physical world appear with renewed significance and intensity.” Explore connections between Heaney’s and Sheers’ poetry in the light of this comment. You must analyse in detail **at least two** poems from **each** of your set texts. [60]

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