



GCE A LEVEL

A720U10-1



021-A720U10-1



THURSDAY, 7 OCTOBER 2021 – 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 314–341 from “And sin I oghte advise...” to “...wringeth me my sho.” Analyse Chaucer’s presentation of marriage in these lines. [20]
 - “Chaucer’s Merchant seems primarily concerned with sharing his misery rather than entertaining his audience.” In the light of this comment and with close reference to relevant contexts, examine Chaucer’s presentation of personal relationships in *The Merchant’s Prologue and Tale*. [40]

Or,

John Donne: *Selected Poems* (Penguin Classics)

- Re-read ‘Holy Sonnet III’ (‘O might those sighs and tears return again’) on page 178. Analyse Donne’s presentation of guilt in this poem. [20]
 - “We can experience both pleasure and enlightenment in reading Donne’s poetry without sharing all of his attitudes and beliefs.” With close reference to relevant contexts, show how far you agree with this comment. [40]

Or,

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

- Re-read lines 961–989 from “O glorious trial...” to “...deliver to the winds.” How does Milton shape the reader’s response towards Eve in these lines? [20]
 - “Milton seems to show that Eden could never have been perfect: Satan simply exploits potential flaws in human nature.” In the light of this comment and with close reference to relevant contexts, examine Milton’s presentation of the Fall in *Paradise Lost Book IX*. [40]

Or,

John Keats: *Selected Poems* (Penguin Classics)

4. (i) Re-read the first stanza (lines 1–23) of ‘Ode to Psyche’ on page 187 from “O Goddess!” to “His Psyche true!” Analyse the ways in which Keats creates mood and atmosphere in these lines. [20]
- (ii) Keats’ poetry perfectly demonstrates his Romantic philosophy: “...we must trust the evidence of our senses and not trouble ourselves over facts and certainties.” With close reference to relevant contexts, examine Keats’ poetry in the light of this comment. [40]

Or,

Christina Rossetti: *Selected Poems* (Penguin Classics)

5. (i) Re-read ‘THE KEY-NOTE.’ on page 152. Analyse the ways in which Rossetti creates mood and atmosphere in this poem. [20]
- (ii) “Her poetry reflects a yearning for spiritual perfection in a world that is very far from perfect.” With close reference to relevant contexts, show how far you agree with this comment on 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. “In their poetry, both Hardy and Eliot appear to be overwhelmingly pessimistic about human nature.” With close reference to relevant contexts, explore connections between the ways in which both poets present their views on humanity, showing how far you agree with this view. You must analyse in detail **at least two** poems from **each** of your set texts. [60]

Or,

7. “Poets are both keen observers and severe critics.” In the light of this comment and with close reference to relevant contexts, discuss connections between the ways in which Hardy and Eliot present women 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. With close reference to relevant contexts, explore connections between the ways in which Lawrence and Clarke reveal the world to be “a troubling marriage of great beauty and startling ugliness”. You must analyse in detail **at least two** poems from **each** of your set texts. [60]

Or,

9. “Pain at both a personal and a more universal level is often the driving force behind effective poetry.” In the light of this comment and with close reference to relevant contexts, show how far you agree with the idea that Lawrence and Clarke are alike in their presentation of different sorts of human suffering. 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. “In neither poet’s work is life presented as safe or secure; danger in one form or another seems ever present.” In the light of this comment and with close reference to relevant contexts, examine connections between the ways in which Hughes and Plath present danger and insecurity. You must analyse in detail **at least two** poems from **each** of your set texts. [60]

Or,

11. With close reference to relevant contexts, explore connections between the ways in which Hughes and Plath “stimulate and disturb us by seeing beneath the surface of things, offering fresh insights into our common 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. Some readers have found that while both Larkin and Duffy write in a period of increasing material prosperity, both “share a preoccupation with failure and lost opportunities”. In exploring connections between the poets’ work, and with close reference to relevant contexts, show how far you agree with this comment. You must analyse in detail **at least two** poems from **each** of your set texts. [60]

Or,

13. With close reference to relevant contexts, how far would you agree that Larkin’s and Duffy’s poetry is alike in that “personal lives are presented as tests of endurance rather than as celebrations of joy”? 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. “Both Heaney and Sheers engage their readers’ interest primarily through precise and detailed observations of the natural world.” In your exploration of connections between the work of both poets and with close reference to relevant contexts, show how far you agree with this comment. You must analyse in detail **at least two** poems from **each** of your set texts. [60]

Or,

15. “Human love seems to be a preoccupation in both poets’ work, sometimes implicit but almost never absent.” In the light of this comment and with close reference to relevant contexts, explore connections between the ways in which Heaney and Sheers present different kinds of love. You must analyse in detail **at least two** poems from **each** of your set texts. [60]

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