



**A LEVEL ENGLISH LITERATURE**

**COMPONENT 1**

**Poetry**

**SPECIMEN PAPER**

**2 hours**



### **ADDITIONAL MATERIALS**

In addition to this examination paper, you will need a 12 page answer book 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 book provided.

### **INFORMATION FOR CANDIDATES**

Each question 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 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.

No certificate will be awarded to a candidate detected in any unfair practice during the examination.

**Section A: Poetry pre-1900**

Answer **one** question.

You will need a clean copy (no annotation) of the set text which you have studied.

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:

- show wider knowledge and understanding of the poetry text you have studied
- take account of relevant contexts and different interpretations which have informed your reading.

**Either,**

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

1. (i) Re-read lines 1 – 16 of *The Merchant's Prologue* (from “*Wepying and walyng...*” to “*...in sorwe and care*”). Examine Chaucer’s poetic techniques in these lines. [20]
- (ii) “Power and social rank are no guarantees of happiness.” Consider some of the ways in which this remark might be applied to Chaucer’s presentation of the characters in *The Merchant's Prologue and Tale*. [40]

**Or,**

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

2. (i) Re-read Holy Sonnet 14, *Batter my heart, three-personed God* on page 183. Analyse Donne’s use of imagery in this poem. [20]
- (ii) Consider the view that “spiritual or otherwise, Donne’s poems are consistently grounded in the physical world of his time.” [40]

**Or,**

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

3. (i) Re-read lines 894-910 of *Paradise Lost Book IX* (from “*Speechless he stood*” to “*...wild woods forlorn*.”) Analyse the ways in which Milton presents Adam’s state of mind in these lines. [20]
- (ii) “There are no winners in *Paradise Lost Book IX*.” In response to this view, discuss Milton’s presentation of mankind’s loss in *Paradise Lost Book 9*. [40]

**Or,**

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

4. (i) Re-read *La Belle Dame Sans Merci* on page 184. Explore Keats' use of imagery in this poem. [20]
- (ii) Consider the view that in his poetry "Keats crafts myth and legend into something fresh and modern." [40]

**Or,**

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

5. (i) Re-read *Echo* on page 30. Explore how Rossetti uses imagery in this poem. [20]
- (ii) "Love, death and religious belief are inseparable in Rossetti's poetry." How far do you agree with this view? [40]

## Section B: Poetry Post-1900

Answer **one** question.

You will need clean copies (no annotation) of the set texts which you have studied. Where prescribed sections of texts are indicated in brackets, only poems from these sections should be included in your response.

Your response must show consideration of:

- relevant connections across the set texts
- relevant contexts and different interpretations which 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. “Whatever the subject, poetry tends to be rooted in a sense of place.” In response to this view, explore connections between the ways in which Hardy and Eliot write about place. You must analyse in detail **at least two** poems from each of your set texts.

[60]

**Or,**

7. “Poetry about journeys is also about self-discovery.” In response to this view, explore connections between the ways in which Hardy and Eliot write about journeys. 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. Some readers consider the poet’s use of form and structure to be central in presenting the poem’s issues. In response to this view, explore connections between the ways in which Lawrence and Clarke present issues in their poetry. You must analyse in detail **at least two** poems from each of your set texts.

[60]

**Or,**

9. “Poetry should transform a sense of loss into something positive.” In response to this view, explore connections between the ways in which Lawrence and Clarke write about social and personal loss. You must analyse in detail **at least two** poems from each of your set texts.

[60]

**Ted Hughes: *Poems selected by Simon Armitage* (Faber)****Sylvia Plath: *Poems selected by Ted Hughes* (Faber)****Either,**

10. “Poets see the world largely in images.” In response to this view, explore connections between the ways in which Hughes and Plath use imagery to write about their worlds. You must analyse in detail **at least two poems** from each of your set texts. [60]

**Or,**

11. “Poets tend to write more about the effects places have upon them than the places themselves.” In response to this view, explore connections between the ways in which Hughes and Plath make use of place in their poetry. 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. How far would you agree that Larkin and Duffy are alike in “creating characters to hide from or confront issues”? You must analyse in detail **at least two poems** from each of your set texts. [60]

**Or,**

13. “Poetry makes something strange, takes you beyond the ordinary.” In response to this view, explore connections between the ways in which Larkin and Duffy write about the ordinary in everyday life. 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. “Poetry is a form of autobiography.” In response to this view, explore connections between the ways in which Heaney and Sheers write about their homelands. You must analyse in detail **at least two poems** from each of your set texts. [60]

**Or,**

15. “Poets are more comfortable writing about the personal than the political.” In response to this view, explore connections between the ways in which Heaney and Sheers write about political actions and attitudes. You must analyse in detail **at least two poems** from each of your set texts. [60]