



GCE AS/A Level

2720U20-1 – **NEW AS**



S16-2720U20-1

ENGLISH LITERATURE – Unit 2
Poetry Post-1900

A.M. THURSDAY, 26 May 2016

2 hours

ADDITIONAL MATERIALS

In addition to this examination paper, you will need:

- a clean copy (i.e. with no annotation) of the poetry texts you have studied
- a WJEC pink answer booklet which has been specifically designed for this examination paper. No other answer booklet should be used. Should you run out of space, use a standard 4-page continuation booklet.

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

Section A carries 40 marks and Section B 80 marks.

As a guide, you should spend approximately 45 minutes on Section A and one hour 15 minutes on Section B.

The number of marks is given in brackets at the end of each question or part-question.

You are reminded that assessment will take into account the quality of written communication used in your answers.

Section A: Critical Analysis (open book, clean copy)

Answer **one** question in this section.

You must have clean copies (no annotation) of the poetry texts which you have studied. Only the prescribed editions must be used.

In your response, you are required to:

- show knowledge and understanding of your chosen poem
- analyse how meanings are shaped

Either,

Edward Thomas: *Selected Poems* (Faber)

0	1
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Re-read 'And You, Helen' on page 130. Explore the ways in which Thomas writes about commitment in this poem. [40]

Or,

Alun Lewis: *Collected Poems* (Seren)

0	2
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Re-read 'The Public Gardens' on page 26. Explore the ways in which Lewis observes human behaviour in this poem. [40]

Or,

D H Lawrence: *Selected Poems* (Penguin Classics)

(Love Poems and Others, Amores, New Poems, Birds, Beasts and Flowers, Last Poems)

0	3
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Re-read 'A Snowy Day in School' on pages 20/21. Explore the ways in which education is presented in this poem. [40]

Or,

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

0	4
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Re-read 'Front Page' on page 45. Explore the ways in which Clarke writes about sorrow in this poem. [40]

Or,

Ted Hughes: *Poems selected by Simon Armitage* (Faber)

0	5
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Re-read 'Bayonet Charge' on page 11. Explore the ways in which Hughes depicts war in this poem. [40]

Or,

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

0	6
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Re-read 'Morning Song' on page 21. Explore the ways in which Plath portrays motherhood in this poem. [40]

Or,

Philip Larkin: *The Whitsun Weddings* (Faber)

0	7
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Re-read 'Ambulances' on page 31. Explore how Larkin presents mortality in this poem. [40]

Or,

Carol Ann Duffy: *Mean Time* (Picador)

0	8
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Re-read 'Confession' on page 11. Explore the ways in which Duffy portrays religion in this poem. [40]

Or,

Seamus Heaney: *Field Work* (Faber)

0	9
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Re-read 'The Toome Road' on page 7. Explore the ways in which Heaney writes about conflict in this poem. [40]

Or,

Owen Sheers: *Skirrid Hill* (Seren)

1	0
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Re-read 'Valentine' on page 6. Explore how Sheers portrays love in this poem. [40]

Section B: Poetry comparison (open book, clean copy)

Answer **one** question only.

You must have clean copies (no annotation) of the poetry texts which you have studied. Only the prescribed editions must be used.

Where prescribed sections of texts are indicated in brackets, **only** poems from **these sections** can be included in your response.

You must not choose or refer to any poems named in Section A in your response to Section B.

In your response, you are required to:

- show knowledge and understanding of your chosen poems
- analyse how meanings are shaped
- make relevant connections across the set texts
- consider relevant contexts and different interpretations which have informed your reading

Edward Thomas: **Selected Poems (Faber)**

(poems as listed in the specification)

Alun Lewis: **Collected Poems (Seren)**

(poems as listed in the specification)

Either,

1	1
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How far do you agree that Thomas and Lewis are alike in the way they portray the effect of war on people? You must analyse in detail **at least two** poems from **each** of your set texts. [80]

Or,

1	2
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“One can never overstate the influence of setting on the poet.” In response to this view, explore connections between the ways in which Thomas and Lewis write about their surroundings. You must analyse in detail **at least two** poems from **each** of your set texts. [80]

D H Lawrence: *Selected Poems* (Penguin Classics)
(Love Poems and Others, Amores, New Poems, Birds, Beasts and Flowers, Last Poems)
Gillian Clarke: *Making the Beds for the Dead* (Carcenet)

Or,

1	3
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“While focusing on the natural world, the poets may also explore other issues.” In the light of this view, explore connections between the ways in which Lawrence and Clarke write about nature. You must analyse in detail **at least two** poems from **each** of your set texts. [80]

Or,

1	4
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“For both Lawrence and Clarke, the world can be an uncomfortable place.” In the light of this view, explore connections between the ways in which Lawrence and Clarke write about suffering. You must analyse in detail **at least two** poems from **each** of your set texts. [80]

Ted Hughes: *Poems selected by Simon Armitage* (Faber)
(all poems up to and including ‘Rain’ on page 68/69)
Sylvia Plath: *Poems selected by Ted Hughes* (Faber)

Or,

1	5
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How far do you agree that Hughes and Plath are alike in the ways they write about landscapes? You must analyse in detail **at least two** poems from **each** of your set texts. [80]

Or,

1	6
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Some readers have argued that “Both poets express exaggerated reactions to ordinary life.” In the light of this view, explore connections between the ways in which Hughes and Plath present powerful emotions. You must analyse in detail **at least two** poems from **each** of your set texts. [80]

Philip Larkin: *The Whitsun Weddings* (Faber)
Carol Ann Duffy: *Mean Time* (Picador)

Or,

1	7
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“Their attitudes towards society are critical, even cynical.” In the light of this view, explore connections between the ways in which Larkin and Duffy write about society. You must analyse in detail **at least two** poems from **each** of your set texts. [80]

Or,

1	8
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“In the work of both poets, there is a strong sense of the past.” In the light of this view, explore connections between the ways in which Larkin and Duffy write about the past. You must analyse in detail **at least two** poems from **each** of your set texts. [80]

Seamus Heaney: *Field Work* (Faber)
Owen Sheers: *Skirrid Hill* (Seren)

Or,

1	9
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“Writers can never fully escape their heritage.” In response to this view, explore connections between the ways in which Heaney and Sheers write about their respective cultures. You must analyse in detail **at least two** poems from **each** of your set texts. [80]

Or,

2	0
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How far do you agree that Heaney and Sheers are alike in conveying their views about their communities through the creation of characters? You must analyse in detail **at least two** poems from **each** of your set texts. [80]

END OF PAPER