



AS
ENGLISH LITERATURE
UNIT 2
Poetry Post-1900
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 the set texts you have studied for this unit.

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.

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

Section A: Critical Analysis (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.

In your response, you are required to:

- *show knowledge and understanding of your chosen poem*
- *show how meanings are shaped through close critical analysis.*

Either,

Edward Thomas: *Selected Poems* (Faber)

1. Re-read 'The Manor Farm' on page 61. Explore the ways in which Thomas writes about the setting in this poem. [40]

Or,

Alun Lewis: *Collected Poems* (Seren)

2. Re-read 'The Swimmer' on page 177. Explore the ways in which Lewis writes about the swimmer's experience of the natural world in this poem. [40]

Either,

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

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

3. Re-read 'Bei Hennef' on page 3. Explore the ways in which feelings are presented in this poem. [40]

Or,

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

4. Re-read 'The Yew Tunnel in Winter' on page 36. Explore the ways in which Clarke makes use of the yew trees in this poem. [40]

Either,

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

5. Re-read 'The River in March' on page 55. Explore the ways in which Hughes creates the identity of the river in this poem. [40]

Or,

Sylvia Plath: Poems selected by Ted Hughes (Faber)

6. Re-read 'Poppies in July' on page 42. Explore the ways in which Plath presents the impact of the poppies in this poem. [40]

Either,

Philip Larkin: The Whitsun Weddings (Faber)

7. Re-read 'A Study of Reading Habits' on page 29. Explore how Larkin presents his experience of reading in this poem. [40]

Or,

Carol Ann Duffy: Mean Time (Picador)

8. Re-read 'Room' on page 46. Explore the ways in which Duffy creates setting and atmosphere in this poem. [40]

Either,

Seamus Heaney: Field Work (Faber)

9. Re-read 'The Guttural Muse' on page 22. Explore the ways in which Heaney creates mood and atmosphere in this poem. [40]

Or,

Owen Sheers: Skirrid Hill (Seren)

10. Re-read 'Winter Swans' on page 7. Explore how Sheers presents the relationship between the couple 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.

Your response must show consideration of:

- *relevant connections across the set texts*
- *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,

11. How far do you agree that Thomas and Lewis are alike in “finding love in their time both a positive and distressing experience”? You must analyse in detail **at least two** poems from **each** of your set texts. [80]

Or,

12. “Closely observed poems about nature are also often about something else.” In response to this view, explore connections between the ways in which Thomas and Lewis write about nature. You must analyse in detail **at least two** poems from **each** of your set texts. [80]

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,

13. “It is what they find there rather than the place itself that inspires poets.” In response to this view, explore the ways in which Lawrence and Clarke write about place. You must analyse in detail **at least two** poems from **each** of your set texts. [80]

Or,

14. How far do you agree that Lawrence and Clarke are alike in writing about the creatures that they meet “with sympathy but without sentimentality”? 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 page 68)

Sylvia Plath: Poems selected by Ted Hughes (Faber)

Either,

15. How far do you agree that Hughes and Plath are alike in their desire “to use their experiences to shock and disturb the reader”? You must analyse in detail **at least two** poems from **each** of your set texts. [80]

Or,

16. “When they seem to be writing about the world outside, poets are often writing about their own feelings.” In response to this view, explore connections between the ways in which Hughes and Plath write about suffering. 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)

Either,

17. How far do you agree that Larkin and Duffy are alike in the ways they remember experiences of love and disappointment in their poetry? You must analyse in detail **at least two poems** from **each** of your set texts. [80]

Or,

18. “The poetic voice is often critical of people and society but also honest and caring.” In response to this view, explore the ways in which Larkin and Duffy write about relationships. 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)

Either,

- 19.** “Poets are the record keepers and moral consciences of their times.” In response to this view, explore connections between the ways in which Heaney and Sheers write about memories. You must analyse in detail **at least two** poems from **each** of your set texts. [80]

Or,

- 20.** How far do you agree that Heaney and Sheers are alike in the way their poetry “immerses the reader in a rich physical experience of the world”? You must analyse in detail **at least two** poems from **each** of your set texts. [80]