



GCE A LEVEL



A720U10-1

THURSDAY, 23 MAY 2019 – AFTERNOON

ENGLISH LITERATURE – A level component 1

Poetry

2 hours plus your additional time allowance

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 or on a separate answer sheet if preferred.

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 plus your additional time allowance on part (i) and 40 minutes plus your additional time allowance 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)**

- 1(i) Re-read lines 559–582 from “And ful of joye...” to “...in thy presence.” Analyse Chaucer’s use of imagery in this extract. [20 marks]
- (ii) “Beneath the surface of this entertaining and bawdy tale we find a serious examination of obligation and loyalty.” Explore this view of THE MERCHANT’S PROLOGUE AND TALE. [40 marks]

OR,

JOHN DONNE: SELECTED POEMS (PENGUIN CLASSICS)

- 2(i) Re-read ‘Holy Sonnet V’ on page 179. Analyse Donne’s use of imagery in this poem. [20 marks]
- (ii) “Passionate feelings, whether sacred or otherwise, are the driving force of poetry”. In the light of this remark, examine Donne’s presentation of passion. [40 marks]

OR,

JOHN MILTON: PARADISE LOST BOOK IX (OXFORD)

- 3(i) Re-read lines 1134-1157 from “‘Would thou hadst...’” to “‘...as thou saidst?’” Analyse Milton’s presentation of conflict in these lines. [20 marks]
- (ii) “Timeless moral issues of revolt and disobedience are both dramatised and humanised in Milton’s poem.” Discuss this comment on PARADISE LOST BOOK IX. [40 marks]

OR,

JOHN KEATS: SELECTED POEMS (PENGUIN CLASSICS)

- 4(i) Re-read stanzas IX and X of ‘Isabella; or, The Pot of Basil’ on page 112. Analyse the ways in which Keats engages the reader’s senses in these lines. [20 marks]
- (ii) How far would you agree with the view that “though written in an age of intellectual enlightenment, Keats’ poetry appeals strongly to the emotions but is surprisingly lacking in ideas”? [40 marks]

OR,

CHRISTINA ROSSETTI: SELECTED POEMS (PENGUIN CLASSICS)

- 5(i) Re-read ‘The Greatest of these is Charity’ on page 187. Analyse the ways in which Rossetti presents a range of emotions in this poem. [20 marks]**
- (ii) Examine the view that “as a devoted Christian, Rossetti’s primary intention in her poetry is to instruct or persuade her readers”. [40 marks]**

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. “A study of the past allows the poet a better understanding and appreciation of the present.” In the light of this comment, explore connections between the ways in which Hardy and Eliot draw upon the past in their poetry. You must analyse in detail AT LEAST TWO poems from EACH of your set texts. [60 marks]**

OR,

- 7. “Religion seems almost a side issue but there is still a strong sense of the supernatural in both poets’ work.” In the light of this comment about the poetry of Hardy and Eliot, examine connections between the ways in which both poets present the spiritual dimension of human lives. You must analyse in detail AT LEAST TWO poems from EACH of your set texts. [60 marks]**

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 (CARCANET)

EITHER,

- 8. “Conflict and its consequences are the foundations of poetry.” In the light of this comment, explore connections between the ways in which Lawrence and Clarke present different kinds of conflict. You must analyse in detail AT LEAST TWO poems from EACH of your set texts. [60 marks]**

OR,

- 9. “In both poets’ work, nature is presented as both a source of inspiration and a challenge to humans.” In the light of this comment about the poetry of Clarke and Lawrence, explore connections between the ways in which both poets present human interaction with the natural world. You must analyse in detail AT LEAST TWO poems from EACH of your set texts. [60 marks]**

**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. "Poetry which is too personal teaches us nothing about the wider world." Explore connections between the ways in which both Hughes and Plath present personal experience, showing how far you agree with this comment. You must analyse in detail AT LEAST TWO poems from EACH of your set texts. [60 marks]**

OR,

- 11. "In facing up to distressing times, a poet must necessarily upset the reader." Explore connections between the ways in which Hughes and Plath present disturbing material, showing how far you agree with this remark. You must analyse in detail AT LEAST TWO poems from EACH of your set texts. [60 marks]**

PHILIP LARKIN: THE WHITSUN WEDDINGS (FABER)

CAROL ANN DUFFY: MEAN TIME (PICADOR)

EITHER,

- 12. “For better or for worse, things change.” In the light of this comment, examine connections between the ways in which Larkin and Duffy present ideas about change. You must analyse in detail AT LEAST TWO poems from EACH of your set texts. [60 marks]**

OR,

- 13. “For both poets, relationships seem to be exclusively about pain rather than pleasure or fulfilment.” Explore connections between the ways in which Larkin and Duffy present human relationships, showing how far you agree with this comment. You must analyse in detail AT LEAST TWO poems from EACH of your set texts.**

[60 marks]

SEAMUS HEANEY: FIELD WORK (FABER)

OWEN SHEERS: SKIRRID HILL (SEREN)

EITHER,

- 14. “So many of their poems arise from an honest and fearless presentation of human intimacy.” In the light of this remark on both poets’ collections, explore connections between the ways in which Heaney and Sheers present human relationships. You must analyse in detail AT LEAST TWO poems from EACH of your set texts. [60 marks]**

OR,

- 15. “It is the lives of others as much as their own lives which inspire poets.” Explore connections between the ways in which Heaney and Sheers draw upon the lives of others, showing how far you agree with this comment. You must analyse in detail AT LEAST TWO poems from EACH of your set texts. [60 marks]**

END OF PAPER