



**GCE AS/A LEVEL**

2720U20-1



**ENGLISH LITERATURE – AS unit 2**  
**Poetry Post-1900**

WEDNESDAY, 22 MAY 2019 – AFTERNOON

2 hours

2720U201  
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### **ADDITIONAL MATERIALS**

A WJEC pink 16-page answer booklet and clean copies (no annotation) of the poetry 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 booklet provided.

### **INFORMATION FOR CANDIDATES**

Section A carries 40 marks and Section B 80 marks.

You are advised to spend 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)**

Answer **one** question in this section.

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

In your response, you are required to analyse how meanings are shaped.

**Either,**

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

0	1
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Re-read 'Lights Out' on pages 154-155. Explore the ways in which Thomas creates mood and atmosphere in this poem. [40]

**Or,**

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

0	2
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Re-read 'The Sentry' on page 28. Examine the ways in which Lewis depicts the sentry's experience of the night in this poem. [40]

**Or,**

**D H Lawrence: *Selected Poems* (Penguin Classics, ed. James Fenton)**

0	3
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Re-read 'Last Words to Miriam' on pages 35-36. Explore the ways in which Lawrence portrays the end of a relationship in this poem. [40]

Or,

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

0	4
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 Re-read 'The Piano' on page 16. Explore the ways in which Clarke makes use of the piano in this poem. [40]

Or,

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

0	5
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 Re-read 'Football at Slack' on page 59. Examine how Hughes depicts the sport in this poem. [40]

Or,

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

0	6
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 Re-read 'You're' on page 18. Explore the ways in which Plath presents the unborn child in this poem. [40]

Or,

**Philip Larkin: *The Whitsun Weddings* (Faber)**

0	7
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 Re-read 'Here' on pages 3-4. Explore how Larkin depicts the journey in this poem. [40]

**Or,**

**Carol Ann Duffy: *Mean Time* (Picador)**

0	8
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Re-read 'Oslo' on page 28. Examine how Duffy depicts the experience of the traveller in this poem. [40]

**Or,**

**Seamus Heaney: *Field Work* (Faber)**

0	9
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Re-read 'Leavings' on page 54. Explore the ways in which Heaney portrays England in this poem. [40]

**Or,**

**Owen Sheers: *Skirrid Hill* (Seren)**

1	0
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Re-read 'Flag' on page 25. Explore how Sheers presents national feeling in this poem. [40]

### Section B: Poetry Comparison (open book)

Answer **one** question in this section.

You must have a clean copy (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:

- 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.

**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 ways in which they portray the harsh realities of life? You must analyse in detail **at least two** poems from **each** of your set texts. [80]

**Or,**

1	2
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“Love is viewed as painful for both poets.” In the light of this view, explore connections between the ways in which Thomas and Lewis depict the difficulties of love. 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)**

**Or,**

1	3
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How far do you agree that Lawrence and Clarke are alike in the ways in which they depict hardship? You must analyse in detail **at least two** poems from **each** of your set texts. [80]

**Or,**

1	4
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“Loss of every kind colours the poetry of Clarke and Lawrence.” In response to this view, explore connections between the ways in which Lawrence and Clarke write about loss. 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 pages 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 in which they depict violence? You must analyse in detail **at least two** poems from **each** of your set texts. [80]

**Or,**

1	6
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“Life is presented as a struggle in their poetry.” In response to this view, explore connections between the ways in which Hughes and Plath write about life’s struggles. 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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How far do you agree that Larkin and Duffy are alike in the ways in which they portray outsiders in society? You must analyse in detail **at least two** poems from **each** of your set texts. [80]

**Or,**

1	8
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“Their representations of women are radically different.” In response to this view, explore connections between the ways in which Larkin and Duffy write about women. 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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“Families are presented as supportive yet problematic.” In response to this view, explore connections between the ways in which Heaney and Sheers depict family members. 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 the ways in which they portray the past? You must analyse in detail **at least two** poems from **each** of your set texts. [80]

**END OF PAPER**