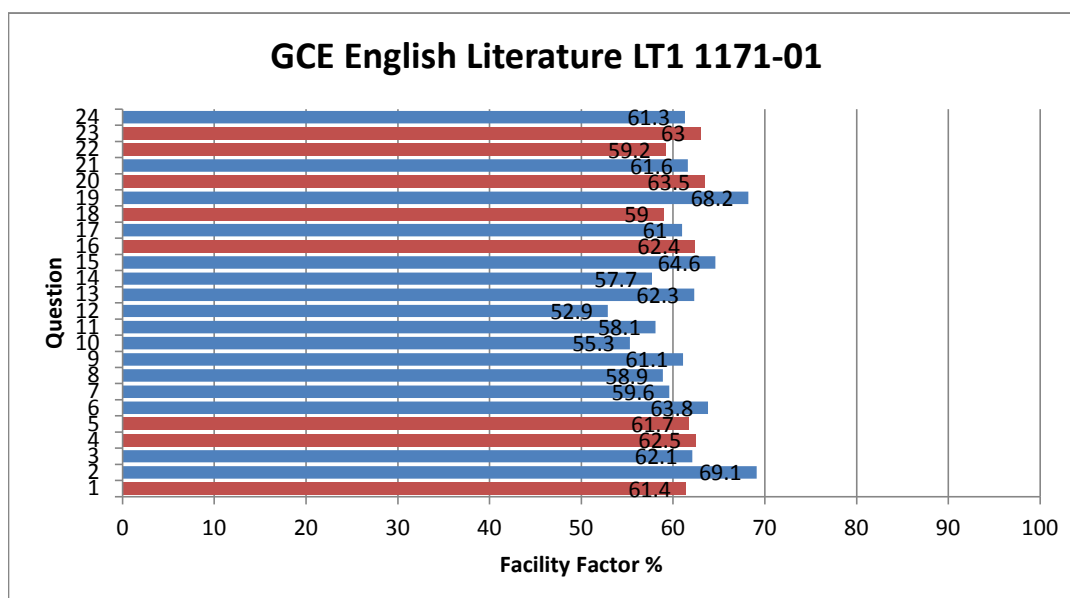


GCE English Literature LT1 1171-01

All Candidates' performance across questions

Question Title	N	Mean	S D	Max Mark	FF	Attempt %
1	628	18.4	5	30	61.4	5.9
2	216	20.7	4.8	30	69.1	2
3	820	18.6	5	30	62.1	7.7
4	1986	18.8	4.7	30	62.5	18.7
5	1469	18.5	4.5	30	61.7	13.9
6	544	19.1	5.2	30	63.8	5.1
7	2764	17.9	5	30	59.6	26.1
8	511	17.7	5.2	30	58.9	4.8
9	1014	18.3	4.8	30	61.1	9.6
10	499	16.6	4.9	30	55.3	4.7
11	46	17.4	4	30	58.1	0.4
12	96	15.9	3.7	30	52.9	0.9
13	1111	18.7	4.7	30	62.3	10.5
14	631	17.3	4.8	30	57.7	6
15	1021	19.4	5.2	30	64.6	9.6
16	1139	18.7	5	30	62.4	10.8
17	831	18.3	4.8	30	61	7.8
18	1351	17.7	4.7	30	59	12.8
19	598	20.5	5.4	30	68.2	5.6
20	521	19.1	5.2	30	63.5	4.9
21	743	18.5	4.8	30	61.6	7
22	1027	17.8	4.8	30	59.2	9.7
23	686	18.9	4.6	30	63	6.5
24	917	18.4	4.7	30	61.3	8.7



LT1: Poetry and Drama 1**Section A****Poetry post-1900**

*Answer **one** question from this section.*

*You will need 'clean' copies (no annotation) of both your **core** text (which you have studied in detail) and your **partner** text (studied for wider reading) in order to answer one of the following questions.*

T.S. Eliot: Selected Poems (Core text)

(Prufrock and Other Observations, The Waste Land, The Hollow Men, Ariel Poems)

W.B. Yeats: Selected Poems (Partner text)

Either,

1. What connections have you found between the ways in which Eliot and Yeats write about time and its passing in their poems? In your response you must include detailed critical discussion of at least **two** of Eliot's poems.

Q1

Yeats writes that the young are no longer interested in culture, he argues that unless your soul is kept alive you are nothing. 'An aged man is but a paltry thing / A tattered coat upon a stick, unless / Soul clap its hands and sing'.



Q1

In the second last stanza he realises that love has been 'washed by time's waters' similar to 'the hollow moon'. This action of 'washing' suggests a cleansing action providing a fresh start due to his new found awareness. However, it could also suggest how the intensity of love has been faded by time. This shows how Yeats provides a more gentle, balanced view of time's effects and how although the speaker may be more aware, he still grieves the loss of love's intensity.



LT1: Poetry and Drama 1**Section A****Poetry post-1900**

*Answer **one** question from this section.*

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T.S. Eliot: Selected Poems (Core text)

(Prufrock and Other Observations, The Waste Land, The Hollow Men, Ariel Poems)

W.B. Yeats: Selected Poems (Partner text)

- 4.** Compare the ways in which Larkin and Abse write about relationships between men and women in their poems. In your response you must include detailed critical discussion of at least **two** of Larkin's poems.

Q4

However, the poem is written in octaves and has three stanzas – this suggests that Larkin has a lot to say about this time in his life. The poem 'Wild Oats' is a fuller poem compared to 'Talking in Bed'. This is how they contrast because 'Talking in Bed' is small, thin and withered whereas 'Wild Oats' is a fuller poem and is longer.



Q4

In conclusion, Larkin presents relationships between men and women in a negative light whereas Abse presents relationships as positive because of the use of language. Overall Larkin writes negatively and uses negative words to show his point of view, whereas Abse presents relationships as fun and exciting.



Sylvia Plath: Poems Selected by Ted Hughes (Core text)
Ted Hughes: Poems Selected by Simon Armitage (Partner text)

5. Compare the ways in which Plath and Hughes write about family in their poems. In your response you must include detailed critical discussion of at least **two** of Plath's poems.

Q5

The controversial violent imagery continues. The 'Luftwaffe' suggest the father's dominating power over her. The speaker compares the guttural language of German to 'gobbledygoo'. As she refers to her father as 'daddy' this suggests she is stuck in childhood, this idea agrees with 'gobbledygoo' as it suggests her immaturity. Furthermore it addresses her annoyance to her father as referring to his language as 'gobbledygoo' is undermining, and shows how she doesn't want to be associated with it.



Q5

'The blood blooms clean / In you, ruby' the alliterated assonance of 'blood blooms' creates an image of growth and success as the word blooms usually refers to the growth of flowers. The direct address of the personal pronoun 'you' emphasises that the speaker is talking to a specific person and is directly talking to them. The noun ruby has connotations of wealth and preciousness which could suggest the speaker feels lucky to have such a precious family.



Q5

Plath's reference to 'moon-skulled' suggests the baby will be as powerful as the moon, and also suggests the child is linked to the beauty of nature. The moon is traditionally a female image (because of the menstrual cycle) so it suggests a bond between mother and unborn daughter, showing family relationships as positive. Hughes, like Plath, uses imagery of the moon to show positive family relationships in 'Full Moon and Little Frieda', but in contrast to Plath's female image, he personifies the moon as male in the simile 'The moon has stepped back like an artist gazing amazed at a work / That points at him amazed'. Hughes may be linking the moon to himself, the 'artist' who created Frieda, so both Plath and Hughes use the moon image to show a strong relationship with their child.



Q5

The line 'The silkiest day of the young year' implies that this family member had a distant relationship with the farmer in this poem as there is no sense of loss on the speaker's part. This line also implies that Hughes himself did not connect well with family members which suggests why he compares this relationship to nature as he himself could never connect with anyone in his family that closely.



Section B**Drama post-1990**

*Answer **one** question from this section.*

You will need a 'clean' copy (no annotation) of the text which you have studied in order to answer one of the following questions.

David Mamet: Oleanna

- 16.** Re-read Act 2 from page 48 (CAROL: Do you deny it? Can you deny it ...?) to page 52 (CAROL: Good day. *(She prepares to leave the room.)*). Discuss how Mamet presents challenges to authority in this extract and at least one other point in the play.

Q16

John here is speechless when the accusations against him are read out and the only thing he can say is '...no...' and the ellipses highlight John's lack of vocabulary ... Carol says 'Don't call your wife baby'. Carol sees the term as derogatory whereas John sees it as one of affection but because of political correctness Carol now has the right to challenge this. Also, the negative 'Don't' is quite forceful which could imply that Carol is confident in challenging John's authority. In America in the 1990s some universities even introduced speech codes on campus and if broken you could get suspended. Therefore Mamet could be saying that these changes are preventing teachers from doing their job properly.



Brian Friel: Dancing at Lughnasa

- 18.** Re-read Act 1 from page 26 (KATE *reads the paper – or pretends to.*) to the bottom of page 29 (GERRY: What are you laughing at?). Discuss how Friel presents relationships between men and women in this extract and at least one other point in the play.

Q18

Chris, who had a relationship and love child (Michael) with Gerry is forced to go to meet him alone as his presence is unwelcome. Gerry is much more relaxed throughout the conversation and it is obvious that he is the one in control in the relationship. It would have been common for males to have the power in cross-gender relationships in 1930s Catholic Ireland where under De Valera's constitution women were expected to be 'comely maidens' ... The fact Agnes and Gerry 'dance' emphasises how things that can't be said out loud can be expressed through physical contact in dances. Maybe this is a more effective method of communication between men and women because of the rigidity of the Irish Catholic community in 1936. It expresses a sort of freedom and this is why De Valera banned it in his 1935 Dance Halls Act which restricted where public dances could be performed and the type of music as well.



Tom Stoppard: *Arcadia*

Page references in the questions on this play may vary slightly depending on the particular edition being used: a revised edition was printed in 2009.

20. Re-read Act 1 Scene 2 from page 27/page 29 in the new edition (*She goes to the garden door to bang her shoes together and scrape off the worst of the mud.*) to page 30/page 33 in new edition (*She holds his look.*). Discuss how Stoppard presents women and attitudes towards women in this extract and at least one other point in the play.

Q20

All scenes of the play are set in the schoolroom which is symbolic of the repression of women's education in the 18th/19th century, as Thomasina is educated at home while her brother attends Eton. It is significant that it is constant in both the past and the present as Stoppard shows there is still sexism in academia as shown when Hannah says 'The Byron gang unzipped their flies and patronised all over it'.



Q20

Thomasina is having her maths lesson. In 1809 women weren't educated much which shows the audience she is of a high class and rich ... In Act 2 Scene 7 Thomasina begs Septimus to teach her to waltz 'I will be despised if I do not waltz!' This shows that it is important for a girl in 1809 to be able to waltz. In this same scene Gus invites Hannah to dance 'an invitation to dance' however Hannah tries to tell him she doesn't dance, 'Oh dear, I don't really ...' this symbolises the change from romanticism to the age of reason and how attitudes towards women have changed.



Arthur Miller: *Broken Glass*

Page references in the questions on this play may vary slightly depending on the particular edition being used: a revised edition was printed in 2009.

- 22.** Re-read Scene 8 from page 58/page 68 in new edition (GELLBURG (*reaching for his authority*)) to the end of the scene on page 61/page 72 in new edition. Discuss how Miller presents ideas about masculinity in this extract and at least one other point in the play.

Q22

Gellburg also struggles to be masculine because of his impotency. He is embarrassed by it which causes him to lie to Hyman that he and Sylvia 'had relations'. This euphemism for sex shows that this was an uncomfortable topic for discussion at the time it was set. Gellburg feels his impotency is affecting his masculinity. He insists that he and Sylvia 'have to sleep together'. The word 'have' implies that it is a necessity and the bluntness of the statement shows he feels it is something obvious.



Diane Samuels: Kindertransport

Page references in the questions on this play may vary slightly depending on the particular edition being used: a revised edition was printed in 2008.

23. Re-read Act 2 Scene 2 from page 84/page 83 in new edition (HELGA. You should change your mind and come with me.) to the end of the play. Discuss how Samuels presents the effects of events in 1930s/40s Germany on the characters in this extract and at least one other point in the play.

Q23

The first scene in this extract sees Helga pleading with Eva to 'change [her] mind and come with me [Helga]'. This declarative statement is prominent because of its reference to change, but it may not have resulted in Helga's desired effect. The first sign of this is where Helga asks Eva: 'why are you so cold to me?' to which Eva replies 'I can't help it'. This is evidence that the relationship between this mother and daughter has changed significantly since the beginning of the play where Eva is keen to learn from her mother, Helga, by asking questions such as 'What's an abyss, Mutti?' We also see Helga understanding the traditional task of teaching her daughter how to sew – this suggests a tight knit relationship. In contrast, a more grown up Eva cannot help but to be cold towards this same woman.



Q23

This responsibility is graphically demonstrated through costume in Act One Scene One where Eva says 'The coat's too big for me', One interpretation is that the coat stands for the responsibility that Eva had to look after herself and also maintain her relationship with her mother after she had been evacuated to England. The fact that 'the coat's too big' perhaps implies the responsibility was too much for young Eva.

