



**GCE AS/A LEVEL**

**2720U20-1**

**TUESDAY, 7 JUNE 2022 – MORNING**

**ENGLISH LITERATURE – AS unit 2**

**Poetry Post-1900**

**2 hours plus your additional time allowance**

**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.**

**(Turn over)**

**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.**

**(Turn over)**

**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.**

**(Turn over)**

**EITHER,**

**EDWARD THOMAS: Selected Poems  
(FABER)**

0	1
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**Re-read ‘Out in the Dark’ on page 158. Explore the ways in which Thomas depicts the night in this poem. [40 marks]**

**OR,**

**ALUN LEWIS: Collected Poems (SEREN)**

0	2
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**Re-read ‘Corfe Castle’ on page 98. Examine the ways in which Lewis creates a sense of place in this poem. [40 marks]**

**(Turn over)**

**OR,**

**W.B. YEATS: Poems selected by  
Seamus Heaney (FABER)**

<b>0</b>	<b>3</b>
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**Re-read ‘The Wild Swans at Coole’  
on page 43. Discuss the ways in  
which Yeats portrays sorrow in  
this poem. [40 marks]**

**OR,**

**DANNIE ABSE: Welsh Retrospective  
(SEREN)**

<b>0</b>	<b>4</b>
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**Re-read ‘Altercation in Splott’ on  
pages 34–35. Explore the ways in  
which Abse presents prejudice in  
this poem. [40 marks]**

**(Turn over)**

**OR,**

**(For resitting candidates only)**

**D.H. LAWRENCE: Selected Poems  
(PENGUIN CLASSICS, ED. JAMES  
FENTON)**

<b>0</b>	<b>5</b>
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**Re-read 'Bavarian Gentians' on page 158. Examine the ways in which Lawrence presents the flowers in this poem. [40 marks]**

**(Turn over)**

**OR,**

**(For resitting candidates only)**

**GILLIAN CLARKE: Making the Beds for the Dead (CARCANET)**

0	6
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**Re-read ‘Stranger on a Train’ on page 48. Explore the ways in which Clarke presents discomfort in the poem. [40 marks]**

**OR,**

**TED HUGHES: Poems selected by Simon Armitage (FABER)**

0	7
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**Re-read ‘Thistles’ on page 27. Examine how Hughes makes use of the thistles in this poem.**

**[40 marks]**

**(Turn over)**

**OR,**

**SYLVIA PLATH: Poems selected by Ted Hughes (FABER)**

<b>0</b>	<b>8</b>
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**Re-read 'By Candlelight' on pages 56–57. Explore the ways in which Plath creates mood and atmosphere in this poem.**

**[40 marks]**

**OR,**

**PHILIP LARKIN: The Whitsun Weddings (FABER)**

<b>0</b>	<b>9</b>
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**Re-read 'Toads Revisited' on pages 15–16. Explore how Larkin depicts attitudes to work in this poem. [40 marks]**

**(Turn over)**

OR,

**CAROL ANN DUFFY: Mean Time  
(PICADOR)**

1	0
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Re-read 'Close' on page 33.  
Examine how Duffy portrays a  
relationship in this poem.

[40 marks]

OR,

**SEAMUS HEANEY: Field Work (FABER)**

1	1
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Re-read the first stanza of 'The  
Strand at Lough Beg' on  
page 9, from "Leaving the white  
glow..." to "...soft treeline of  
yew." Explore the ways in which  
Heaney creates a sense of place  
in this poem. [40 marks]

(Turn over)

**OR,**

**OWEN SHEERS: Skirrid Hill (SEREN)**

<b>1</b>	<b>2</b>
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**Re-read 'Show' on page 5.  
Explore how Sheers depicts  
beauty in this poem. [40 marks]**

**(Turn over)**

**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.**

**(Turn over)**

**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,**

<b>1</b>	<b>3</b>
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**How far do you agree that Thomas and Lewis are alike in the ways in which they depict loss?**

**You must analyse in detail AT LEAST TWO poems from EACH of your set texts and give careful consideration to relevant contexts.**

**[80 marks]**

**(Turn over)**

OR,

1	4
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**“Their works primarily deal with the relationship between nature and human beings.” In the light of this view, explore connections between the ways in which Thomas and Lewis depict this relationship.**

**You must analyse in detail AT LEAST TWO poems from EACH of your set texts and give careful consideration to relevant contexts. [80 marks]**

**(Turn over)**

**W.B. YEATS: Poems Selected by  
Seamus Heaney (FABER)  
(In the Seven Woods, The Green  
Helmet and Other Poems,  
Responsibilities, The Wild Swans  
at Coole, Michael Robartes and the  
Dancer, The Tower)**

**DANNIE ABSE: Welsh Retrospective  
(SEREN)**

**(Turn over)**

OR,

1	5
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**“Their national and cultural heritage drives their poetry.” In response to this view, explore connections between the ways in which Yeats and Abse write about their respective heritages.**

**You must analyse in detail AT LEAST TWO poems from EACH of your set texts and give careful consideration to relevant contexts. [80 marks]**

**(Turn over)**

18

OR,

1	6
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**How far do you agree that Yeats and Abse are alike in depicting memories?**

**You must analyse in detail AT LEAST TWO poems from EACH of your set texts and give careful consideration to relevant contexts. [80 marks]**

**(Turn over)**

**(For resitting candidates only)**

**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)**

**(Turn over)**

OR,

1	7
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**“Although their poems are often focused on nature, the poets are more interested in human experience.” In the light of this view, explore connections between the ways in which Lawrence and Clarke write about human experience.**

**You must analyse in detail AT LEAST TWO poems from EACH of your set texts and refer to relevant contexts. [80 marks]**

**(Turn over)**

OR,

1	8
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**How far do you agree that Lawrence and Clarke are alike in the ways in which they present characters in their poetry?**

**You must analyse in detail AT LEAST TWO poems from EACH of your set texts and refer to relevant contexts. [80 marks]**

**(Turn over)**

**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,**

<b>1</b>	<b>9</b>
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**How far do you agree that  
Hughes and Plath are alike in the  
ways in which they depict nature  
as hostile?**

**You must analyse in detail  
AT LEAST TWO poems from  
EACH of your set texts and give  
careful consideration to relevant  
contexts. [80 marks]**

**(Turn over)**

OR,

2	0
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**“Their poetry depicts a negative view of relationships.” In response to this view, explore connections between the ways in which Hughes and Plath write about relationships.**

**You must analyse in detail AT LEAST TWO poems from EACH of your set texts and give careful consideration to relevant contexts. [80 marks]**

**(Turn over)**

**PHILIP LARKIN: The Whitsun  
Weddings (FABER)**

**CAROL ANN DUFFY: Mean Time  
(PICADOR)**

**OR,**

<b>2</b>	<b>1</b>
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**How far do you agree that Larkin and Duffy are alike in the ways in which they portray unsuccessful relationships in their poetry?**

**You must analyse in detail  
AT LEAST TWO poems from  
EACH of your set texts and give  
careful consideration to relevant  
contexts. [80 marks]**

**(Turn over)**

OR,

2	2
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**“In their poetry, memories are often painful.” In response to this view, explore connections between the ways in which Larkin and Duffy make use of memories.**

**You must analyse in detail AT LEAST TWO poems from EACH of your set texts and give careful consideration to relevant contexts. [80 marks]**

**(Turn over)**

**SEAMUS HEANEY: Field Work (FABER)**

**OWEN SHEERS: Skirrid Hill (SEREN)**

**OR,**

<b>2</b>	<b>3</b>
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**“Their poetry frequently focuses on the effects of death.” In response to this view, explore connections between the ways in which Heaney and Sheers write about death.**

**You must analyse in detail AT LEAST TWO poems from EACH of your set texts and give careful consideration to relevant contexts. [80 marks]**

**(Turn over)**

OR,

2	4
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**How far do you agree that Heaney and Sheers are alike in the ways in which they portray romantic relationships?**

**You must analyse in detail AT LEAST TWO poems from EACH of your set texts and give careful consideration to relevant contexts. [80 marks]**

**END OF PAPER**