

OIB BRITISH OPTION

LANGUAGE and LITERATURE TEXTS 2020

WRITTEN EXAMINATION

<i>Candidates prepare one work/author from each genre</i>		
DRAMA	PROSE FICTION	POETRY
William Congreve: <i>The Way of the World</i> *	Jane Austen: <i>Sense and Sensibility</i>	Ezra Pound: <i>Selected Poems</i> ¹ (Faber edition)*
Oscar Wilde: <i>The Importance of Being Earnest</i> *	Julian Barnes: <i>The Sense of an Ending</i>	George Gordon, Lord Byron: <i>Selected Poems</i> ²
Tom Stoppard: <i>Rosencrantz and Guildenstern are Dead</i>	Rose Tremain: <i>The Road Home</i> *	Kei Miller: <i>The Cartographer Tries to Map a Way to Zion</i> ³

¹ Selection of poems by Ezra Pound:

From 'Ripostes', 1912: Portrait d'une Femme; The Seafarer.

From 'Lustra': The Garden; Salutation; Salutation the Second; Commission; The Bath Tub; In a Station of the Metro.

From 'Cathay': The River-Merchant's Wife: a Letter; Lament of the Frontier Guard; The City of Choan.

Hugh Selwyn Mauberley (parts IV and V).

Canto I; Canto CXVI

² Selection of poems by George Gordon, Lord Byron

(Oxford World's Classics edition)

Stanzas for Music ('I speak not – I trace not – I breathe not thy name')

They Say that Hope is Happiness

Stanzas for Music ('There's not a joy the world can give like that it takes away')

She walks in beauty

The destruction of Sennacherib

Fare thee well!

Darkness

So, we'll go no more a-roving

From Beppo, stanzas 1-14, 41-52

From Don Juan:

Dedication

Canto 1, stanzas 75-119, 192-8

Messalonghi, January 22nd, 1824, 'On this Day I Complete My Thirty-Sixth Year'

WRITTEN EXAMINATION (CONT'D)

³ Selection of poems by Kei Miller

The Shrug of Jah

Establishing the Metre

What the Mapmaker Ought to Know

The Cartographer Tries to Map a Way to Zion:

i in which the cartographer explains himself

ii in which the rastaman disagrees

iv

vi

vii

viii

x in which the cartographer asks for directions

xiv

xvi in which every song is singing Zion

Place Name: Shotover

xix

xx in which the cartographer tells off the rastaman

Place Name: Edinburgh Castle

xxi

When Considering the Long, Long Journey of 28,000 Rubber Ducks

xxv

In Praise of Maps

xxvi in which the rastaman gives a sermon

xxvii in which the rastaman says a benediction

ORAL EXAMINATION

Candidates prepare one Shakespeare play, and one of the two Synoptic Topics

SHAKESPEARE
<i>Much Ado About Nothing</i> (New Cambridge edition)*
<i>Henry V</i> (New Cambridge edition)
<i>The Tempest</i> (New Cambridge edition)

Synoptic Topics
Topic 1: Gothic Writing
<p><i>Poems:</i> students will be invited to begin their discussion of Gothic writing by a brief (2-3 minutes) introduction of <i>one</i> of the following poems:</p> <p>Ann Radcliffe: <i>Superstition, an Ode</i> (1790) John Keats: <i>La Belle Dame Sans Merci</i> (1819) Edgar Allan Poe: <i>Alone</i> (1829) Alfred, Lord Tennyson: <i>Mariana</i> (1830) Robert Browning: <i>Porphyria's Lover</i> (1836) Emily Dickinson: <i>One Need Not Be A Chamber To Be Haunted</i> (1891)</p> <p><i>Main texts:</i> students will be expected to discuss questions about Gothic writing by referring in detail to two of the following texts; they may refer to more than two, but in terms of marks there is no need for them to do so.</p> <p>Ann Radcliffe: <i>A Sicilian Romance</i> (1790): Oxford World's Classics Jane Austen: <i>Northanger Abbey</i> (1817) Mary Shelley, <i>Frankenstein</i> (1818 edition): Oxford World's Classics Oscar Wilde: <i>The Picture of Dorian Gray</i> (1890) Bram Stoker: <i>Dracula</i> (1897) Angela Carter: <i>The Bloody Chamber and Other Stories</i> (1979)</p>

Topic 2: Post-war Writing of the 1950s and 1960s

Poems: students will be invited to begin their discussion of Post-war Writing of the 1950s and 1960s by a brief (2-3 minutes) introduction of *one* of the following poems. The poems are all available online, and can be accessed via the hyperlinks given below.

Elizabeth Jennings: *The Enemies* (1955)

Thom Gunn: *On the Move* (1957)

Anne Sexton: *Her Kind* (1960)

Ted Hughes: *Wodwo* (1967)

Adrian Henri: *Tonight at Noon* (1967)

Gary Snyder: *A Curse on the Men in Washington, Pentagon* (1968)

Main texts: students will be expected to discuss questions about the literary contexts of Post-war Writing of the 1950s and 1960s by referring in detail to two of the following texts; they may refer to more than two, but in terms of marks there is no need for them to do so.

Kingsley Amis: *Lucky Jim* (1954)

John Osborne: *Look Back In Anger* (1956)

Harold Pinter: *The Birthday Party* (1956)

Jack Kerouac: *On the Road* (1957)

Philip Larkin: *The Whitsun Weddings* (1964)*

Sylvia Plath: *Ariel* (1965)**

*Poems set from Philip Larkin: *The Whitsun Weddings*:

Here

Mr Bleaney

Nothing To Be Said

For Sidney Bechet

Home is so Sad

Toads Revisited

The Whitsun Weddings

MCMXIV

Talking in Bed

The Large Cool Store

A Study of Reading Habits

Ambulances

Ignorance

Reference Back

Wild Oats

Essential Beauty

An Arundel Tomb

** Poems set from Sylvia Plath: *Ariel*

Morning Song

The Applicant

Lady Lazarus

Cut

Ariel

Death & Co

Medusa

The Moon and the Yew Tree

Daddy

You're

Fever 103°

The Bee Meeting

The Arrival of the Bee Box

Stings

Wintering

Years

Words