

**OIB BRITISH OPTION
LANGUAGE and LITERATURE TEXTS 2022**

WRITTEN EXAMINATION

1: Shakespeare play <i>Candidates prepare ONE Shakespeare play</i>		
Othello (New Cambridge edition) As You Like It (New Cambridge edition)		
2: Other works <i>Candidates prepare TWO works/authors, from different genres</i>		
DRAMA	PROSE FICTION	POETRY
John Webster: <i>The Duchess of Malfi</i> *	Wilkie Collins: <i>The Moonstone</i>	Carol Ann Duffy: <i>The World's Wife</i> ^{1*}
Arthur Miller: <i>Death of a Salesman</i> *	Virginia Woolf: <i>Orlando</i>	P.B. Shelley: Selected Poems ² <i>A pdf booklet of the set poems is available on the ASIBA website</i>
Alan Ayckbourn: <i>Absurd Person Singular</i>	Margaret Atwood: <i>The Handmaid's Tale</i> *	Ted Hughes: <i>Crow</i> ³

¹ Selection of poems from Carol Ann Duffy: *The World's Wife*

Little Red Cap
Thetis
Queen Herod
Mrs. Darwin
Mrs. Sisyphus
Mrs. Faust
Anne Hathaway
Medusa
The Devil's Wife
Salomé
The Kray Sisters
Elvis's Twin Sister
Mrs. Beast
Demeter
Mrs Rip van Winkle
Penelope

WRITTEN EXAMINATION (CONT'D)

² Selection of poems by P.B. Shelley

Ozymandias
Love's Philosophy
Ode to the West Wind
The Masque of Anarchy
Mont Blanc
Stanzas Written in Dejection, Near Naples
Mutability
England in 1819
Hymn to Intellectual Beauty
A Dirge
The Cloud
To Night
The Indian Serenade
Music, When Soft Voices Die
Song to the Men of England
To a Skylark
To the Moon

³ Selection of poems from Ted Hughes: Crow

Two Legends
Examination at the Womb Door
Crow and Mama
A Childish Prank
Crow's First Lesson
Crow Alights
Crow's Account of the Battle
Crow's Theology
Crow's Fall
Crow and the Birds
Crow on the Beach
In Laughter
Crow Goes Hunting
Crow's Playmates
Crow Blacker Than Ever
Crow Sickened
Apple Tragedy
Crow and the Sea
Lovesong
King of Carrion

ORAL EXAMINATION

Synoptic Topics

Topic 1: Gothic Writing

Students will be expected to discuss Gothic writing by referring in detail to the Selected Gothic Poems and two of the Main Texts.

Selected Gothic Poems: these are available to download on the ASIBA website

Ann Radcliffe: *Superstition, an Ode* (1790)

John Keats : *La Belle Dame Sans Merci* (1819)

Edgar Allan Poe: *Alone* (1829)

Alfred, Lord Tennyson: *Mariana* (1830)

Robert Browning: *Porphyria's Lover* (1836)

Emily Dickinson: *One Need Not Be A Chamber To Be Haunted* (1891)

Main texts:

Ann Radcliffe: *A Sicilian Romance* (1790): Oxford World's Classics

Jane Austen: *Northanger Abbey* (1817)

Mary Shelley, *Frankenstein* (1818 edition): Oxford World's Classics

Oscar Wilde: *The Picture of Dorian Gray* (1890)

Bram Stoker: *Dracula* (1897)

Angela Carter: *The Bloody Chamber and Other Stories* (1979)

Key issues

Students studying Gothic Writing will be invited to begin the oral examination by spending 5 minutes discussing one of the following key issues:

1. The role of the supernatural in Gothic writing
2. The representation of gender in Gothic writing
3. The use and effects of setting in Gothic writing
4. The monster and the monstrous in Gothic writing
5. Fear, terror and horror in Gothic writing
6. Heroes and villains in Gothic writing
7. Power and menace in Gothic writing
8. Melodrama and Realism in Gothic writing

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

Students will be expected to discuss Post-war Writing of the 1950s and 1960s by referring in detail to the Selected Post-war Poems and two of the Main Texts.

Selected Post-war Poems of the 1950s and 1960s: these are available to download on the ASIBA website

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:

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

Key issues

Students studying Post-war Writing of the 1950s and 1960s will be invited to begin the oral examination by spending 5 minutes discussing one of the following key issues:

1. The exploration of gender in post-war writing
2. Heroes, villains and anti-heroes in post-war writing
3. The relationship between the individual and society in post-war writing
4. The quest for meaning in post-war writing
5. Anger and revolt in post-war writing
6. The exploration of alienation in post-war writing
7. The search for identity in post-war writing
8. Surprise and shock in post-war writing