

BFI BRITISH OPTION
Approfondissement Culturel et Linguistique
Set Texts 2024

WRITTEN EXAMINATION

1: Shakespeare play		
<i>Candidates prepare ONE Shakespeare play</i>		
Antony and Cleopatra (New Cambridge edition) The Taming of the Shrew (New Cambridge edition)		
2: Other works		
<i>Candidates prepare TWO works/authors, from different genres</i>		
DRAMA	PROSE FICTION	POETRY
Ben Jonson: <i>The Alchemist*</i>	Charlotte Bronte: <i>Jane Eyre</i>	John Keats: <i>Selected Poems</i> ¹ (Penguin Classics)
Tennessee Williams: <i>A Streetcar Named Desire*</i>	E.M. Forster: <i>A Room with a View</i>	Charlotte Mew: <i>Selected Poems</i> (Faber & Faber) ²
Samuel Beckett: <i>Happy Days</i>	Mohsin Hamid: <i>The Reluctant Fundamentalist*</i>	Jackie Kay: <i>Darling: New and Selected Poems</i> ^{3*}

WRITTEN EXAMINATION (CONT'D)

1 Selection of poems from John Keats: Selected Poems (Penguin Classics)

On First Looking into Chapman's Homer
If By Dull Rhymes Our English Must Be Chain'd
To Sleep
Ode to Psyche
Ode on a Grecian Urn
Ode to a Nightingale
Ode on Melancholy
Ode on Indolence
Bright star, would I were stedfast as thou art
To Autumn
When I have fears that I may cease to be
The Eve of St Agnes

2 Selection of poems from Charlotte Mew: Selected Poems (Faber & Faber)

The Farmer's Bride 1st ed

The Farmer's Bride
Fame
The Fête
The Changeling
Ken
The Quiet House

2nd ed

On the Road to the Sea
I Have Been Through the Gates
The Cenotaph
The Sunlit House

The Rambling Sailor

In the Fields
Rooms
I So Liked Spring
May 1915
June 1915
The Trees are Down
The Call
Absence
Requiescat
Smile, Death

³ **Selection of poems from Jackie Kay: *Darling: New and Selected Poems***

My Grandmother

Introduction to The Adoption Papers

The Adoption Papers 1991

Baby Lazarus

The Meeting Dream

Severe Gale 8 1991

My Grandmother's Houses

Summer storm, Capolona

In the Seventh Year

Whilst Leila sleeps

Other Lovers 1993

Even the trees

The Right Season

Sound

Colouring in

Keeping Orchids

The Crossing

Off Colour 1998

Race, racist, racism

Somebody Else

Gambia

False Memory

Pride

Life Mask 2005

Her

Gone with the Wind

Things fall apart

The Wood Father

Childhood, Still

Piano 4 p.m.

Life Mask

Three Has Gone 1994

Dracula

Divorce

Red, Cherry Red 2007

Yell Sound

My Face is a Map

New Poems 2007

Darling

Gap Year

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