

**BFI BRITISH OPTION**  
**Approfondissement Culturel et Linguistique**  
**Set Texts 2025**

**WRITTEN EXAMINATION**

<b>1: Shakespeare play</b>		
<i>Candidates prepare ONE Shakespeare play</i>		
<b>Antony and Cleopatra</b> (New Cambridge edition)* <b>Taming of the Shrew</b> (New Cambridge edition)*		
<b>2: Other works</b>		
<i>Candidates prepare TWO works/authors, from different genres</i>		
<b>DRAMA</b>	<b>PROSE FICTION</b>	<b>POETRY</b>
Christopher Marlowe: <i>Doctor Faustus</i> (New Mermaids edition)	Charlotte Bronte: <i>Jane Eyre</i> *	John Keats: <i>Selected Poems</i> <sup>1</sup> * (Penguin Classics edition)
Caryl Churchill: Top Girls	E.M. Forster: <i>A Room with a View</i> *	Charlotte Mew: <i>Selected Poems</i> <sup>2</sup> * (Faber edition)
Samuel Beckett: <i>Happy Days</i> *	Kamila Shamsie: Home Fire	Derek Walcott: <i>Selected Poems</i> <sup>3</sup> (Faber edition)

## **<sup>1</sup> From John Keats: Selected Poems**

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

## **<sup>2</sup> 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

<sup>3</sup> **From Derek Walcott: Selected Poems (Faber)**

**Derek Walcott: *Selected Poems***

**From *In a Green Night***

A Far Cry from Africa

Ruins of a Great House

**From *The Castaway***

The Castaway

The Flock

The Almond Trees

Verandah

**From *The Gulf***

Mass Man

Landfall, Grenada

Homecoming: Anse La Raye

Nearing Forty

**From *Sea Grapes***

Sea Grapes

Adam's Song

The Cloud

Parades, Parades

The Bright Field

Sea Canes

Oddjob, a Bull Terrier

To Return to the Trees

**From *The Star-Apple Kingdom***

After the Storm

**From *The Fortunate Traveller***

The Season of Phantasmal Peace

**From *The Arkansas Testament***

Elsewhere

## 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