



Rewarding Learning

ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2017

English Literature

Assessment Unit AS 1

assessing

The Study of Poetry 1900 – Present
and Drama 1900 – Present

[SEL11]

FRIDAY 19 MAY, MORNING

TIME

2 hours.

INSTRUCTIONS TO CANDIDATES

Write your Centre Number and Candidate Number on the Answer Booklets provided.
Answer **two** questions. Answer **one** question from Section A on your chosen pair of poets and **one** question from Section B on your chosen dramatist.
Section A is open book.
Section B is closed book.

*Write your answer to Section A in the Orange (Poetry) Answer Booklet.
Write your answer to Section B in the Purple (Drama) Answer Booklet.*

INFORMATION FOR CANDIDATES

The total mark for this paper is 100.
Both sections carry equal marks, i.e. 50 marks for each question.
Quality of written communication will be assessed in **all** questions.

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SECTION A: THE STUDY OF POETRY 1900 – PRESENT

Answer **one** question on your chosen pair of poets.

In Section A you will be marked on your ability to:

- articulate informed, personal and creative responses to literary texts, using appropriate concepts and terminology, and coherent, accurate written expression (AO1)
- analyse ways in which meanings are shaped in literary texts (AO2)
- demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received (AO3)
- explore connections across literary texts (AO4)

**1 Frost
Heaney**

This question is about **farm work**.

Read again “Mowing” by Frost and “The Baler” by Heaney.

By close analysis of the **poetic methods** used, and drawing on relevant external biographical information, compare and contrast how these poets write about farm work.

N.B. Equal marks are available for your treatment of each poem.

**2 Hughes
Plath**

This question is about **being a parent**.

Read again “Full Moon and Little Frieda” by Hughes and “The Night Dances” by Plath.

By close analysis of the **poetic methods** used, and drawing on relevant external biographical information, compare and contrast how these poets write about being a parent.

N.B. Equal marks are available for your treatment of each poem.

**3 Jennings
Larkin**

This question is about the **generation gap**.

Read again “The Young Ones” by Jennings and “High Windows” by Larkin.

By close analysis of the **poetic methods** used, and drawing on relevant external biographical information, compare and contrast how these poets write about the generation gap.

N.B. Equal marks are available for your treatment of each poem.

**4 Boland
Bleakney**

This question is about **wives’ thoughts and feelings**.

Read again “Love” by Boland and “How Can You Say That?” by Bleakney.

By close analysis of the **poetic methods** used, and drawing on relevant external biographical information, compare and contrast how these poets write about wives’ thoughts and feelings.

N.B. Equal marks are available for your treatment of each poem.

SECTION B: THE STUDY OF DRAMA 1900 – PRESENT

Answer **one** question on your chosen drama text.

In Section B you will be marked on your ability to:

- articulate informed, personal and creative responses to literary texts, using appropriate concepts and terminology, and coherent, accurate written expression (AO1)
- analyse ways in which meanings are shaped in literary texts (AO2)
- demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received (AO3)
- explore literary texts informed by different interpretations (AO5)

1 Friel: *Translations***Answer (a) or (b)**

- (a) Yolland and Lancey are little more than agents of colonial rule.

Through analysis of the dramatic methods used in the play, and drawing upon relevant contextual information, **show to what extent** you agree with the above statement.

- (b) In *Translations*, Friel offers only a limited view of nineteenth-century Irish society.

Through analysis of the dramatic methods used in the play, and drawing upon relevant contextual information, **show to what extent** you agree with the above statement.

2 Beckett: *Waiting for Godot***Answer (a) or (b)**

- (a) *Waiting for Godot* is of little relevance to today's audience.

Through analysis of the dramatic methods used in the play, and drawing upon relevant contextual information, **show to what extent** you agree with the above statement.

- (b) *Waiting for Godot* is more of a tragedy than a comedy.

Through analysis of the dramatic methods used in the play, and drawing upon relevant contextual information, **show to what extent** you agree with the above statement.

3 Williams: *A Streetcar Named Desire***Answer (a) or (b)**

- (a) In the play, the old world of the South is more appealing than the new world of New Orleans.

Through analysis of the dramatic methods used in the play, and drawing upon relevant contextual information, **show to what extent** you agree with the above statement.

- (b) Blanche is a victim of a male-dominated society.

Through analysis of the dramatic methods used in the play, and drawing upon relevant contextual information, **show to what extent** you agree with the above statement.

4 **Miller: *The Crucible***

Answer (a) or (b)

- (a) In *The Crucible*, Miller emphasises only the repressive and intolerant aspects of seventeenth-century Salem.

Through analysis of the dramatic methods used in the play, and drawing upon relevant contextual information, **show to what extent** you agree with the above statement.

- (b) Elizabeth Proctor is more heroic than John Proctor.

Through analysis of the dramatic methods used in the play, and drawing upon relevant contextual information, **show to what extent** you agree with the above statement.

5 **Stewart: *Men Should Weep***

Answer (a) or (b)

- (a) Lily's reactions to the poverty she sees in the 1930s are more admirable than Maggie's.

Through analysis of the dramatic methods used in the play, and drawing upon relevant contextual information, **show to what extent** you agree with the above statement.

- (b) For the time in which the play is set, the marriage between John and Maggie Morrison is unconventional.

Through analysis of the dramatic methods used in the play, and drawing upon relevant contextual information, **show to what extent** you agree with the above statement.

6 **Bolt: *A Man for all Seasons***

Answer (a) or (b)

- (a) In *A Man for all Seasons*, Sir Thomas More is presented as a selfish man.

Through analysis of the dramatic methods used in the play, and drawing upon relevant contextual information, **show to what extent** you agree with the above statement.

- (b) Bolt's presentation of historical characters shows that power always corrupts.

Through analysis of the dramatic methods used in the play, and drawing upon relevant contextual information, **show to what extent** you agree with the above statement.

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