



Rewarding Learning

ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2018

English Literature

Assessment Unit AS 1

assessing

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



SEL11

[SEL11]

FRIDAY 18 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** responses.

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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 **landscapes**.

Read again “Desert Places” by Frost and “The Peninsula” 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 landscapes.

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

**2 Hughes
Plath**

This question is about **painful emotional experiences**.

Read again “Daffodils” by Hughes and “Tulips” 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 painful emotional experiences.

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

**3 Jennings
Larkin**

This question is about **love**.

Read again “Love Poem” by Jennings and “Love Songs in Age” 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 love.

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

**4 Boland
Bleakney**

This question is about **Irish history**.

Read again “How We Made a New Art on Old Ground” by Boland and “Out To Tender” 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 Irish history.

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) Maire is the only character who understands what the future will bring for Ballybeg.

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

- (b) Attitudes to language cause the conflict in *Translations*.

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

2 **Beckett: *Waiting for Godot***

Answer (a) or (b)

- (a) There is nothing uplifting about this play.

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

- (b) The lives of the characters in this play are pointless.

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

3 **Williams: *A Streetcar Named Desire***

Answer (a) or (b)

- (a) Stella is the character in the play most deserving of pity.

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

- (b) Stanley and Mitch are stereotypes of the American male.

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

4 **Miller: *The Crucible***

Answer either (a) or (b)

(a) *The Crucible* is a play about the victory of good over evil.

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

(b) Abigail is a powerless victim of her society.

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

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

Answer (a) or (b)

(a) In *Men Should Weep*, Maggie fails her children.

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

(b) In this play, nothing of value comes out of the experience of poverty.

Through analysis of the dramatic methods used in the play, and drawing on 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) *A Man for All Seasons* is a play which shows that winners must be selfish.

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

(b) The character of the Common Man adds little to the play.

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

THIS IS THE END OF THE QUESTION PAPER

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