



Rewarding Learning

ADVANCED SUBSIDIARY (AS)  
General Certificate of Education  
2018

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# English Literature

Assessment Unit AS 1

*assessing*

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



SEL11

[SEL11]

FRIDAY 18 MAY, MORNING

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## 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.

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**THIS IS THE END OF THE QUESTION PAPER**

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