



Rewarding Learning
ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2019

English Literature

Assessment Unit AS 1
assessing
The Study of Poetry 1900 – Present
and Drama 1900 – Present



SEL11

[SEL11]

FRIDAY 17 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 associated 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 **death**.

Read again “Out, Out –” by Frost and “The Summer of Lost Rachel” 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 death.

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

**2 Hughes
Plath**

This question is about **nature**.

Read again “Wind” by Hughes and “Sheep in Fog” 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 nature.

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

**3 Jennings
Larkin**

This question is about **religious places**.

Read again “Letter from Assisi” by Jennings and “Church Going” 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 religious places.

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

**4 Boland
Bleakney**

This question is about **city life**.

Read again “Ode to Suburbia” by Boland and “Nightscapes” 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 city life.

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 associated 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)** Hugh O'Donnell is completely resistant to change.

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)** Ballybeg is a defenceless community.

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 to admire in the characters of Vladimir and Estragon.

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)** This play offers no hope to the audience.

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)** In *A Streetcar Named Desire*, desire is always destructive.

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)** Stella and Blanche have nothing in common.

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 (a) or (b)

(a) In the play, the Reverend Hale is irresponsible.

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 Crucible* shows that power always corrupts.

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 the play, the Morrisons fail as a family.

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 the play, it is impossible to respect John Morrison.

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) There is no justice in 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) In the play, More is a good family man.

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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