



Rewarding Learning
ADVANCED SUBSIDIARY (AS)
General Certificate of Education

English Literature

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



SEL12

[SEL12] Assessment

TIME

2 hours.

Assessment Level of Control:

Tick the relevant box (✓)

Controlled Conditions	
Other	

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 **childhood experiences**.

Read again “Birches” by Frost and “The Railway Children” 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 childhood experiences.

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

**2 Hughes
Plath**

This question is about **being in control**.

Read again “Hawk Roosting” by Hughes and “The Arrival of the Bee Box” 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 in control.

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

**3 Jennings
Larkin**

This question is about **old people**.

Read again “My Grandmother” by Jennings and “The Old Fools” 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 old people.

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

**4 Boland
Bleakney**

This question is about **the human body**.

Read again “Anorexic” by Boland and “Coming to Terms” (from *Self-Portraits with Measuring Tape*) 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 the human body.

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) *Translations* is an anti-Irish 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) Owen interferes in the lives of others.

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) It is impossible to sympathise with Pozzo and Lucky.

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) *Waiting for Godot* is an amusing 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.

3 Williams: *A Streetcar Named Desire*

Answer (a) or (b)

(a) In *A Streetcar Named Desire*, it is impossible to escape the past.

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) Mitch is superior to the other men in 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.

4 Miller: *The Crucible*

Answer (a) or (b)

- (a)** In *The Crucible*, John Proctor is presented as powerless.

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* has little relevance for a modern 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.

5 Stewart: *Men Should Weep*

Answer (a) or (b)

- (a)** The Morrison family are powerless victims of 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.

- (b)** Alec and Isa do not deserve our sympathy.

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)** In this play, Cromwell is an effective politician.

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, Margaret and Alice are not important to More.

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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