



*Rewarding Learning*

**ADVANCED SUBSIDIARY (AS)**  
**General Certificate of Education**  
**2024**

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## English Literature

Assessment Unit AS 1

*assessing*

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

**MV24**

**[SEL12]**

**THURSDAY 16 MAY, MORNING**

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### **Time**

2 hours, plus your additional time allowance.

### **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.

# **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 **journeys**.

Read again “The Road Not Taken” by Frost and “Postscript” 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 journeys.

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

## 2 Hughes Plath

This question is about **death**.

Read again “Relic” by Hughes and  
“Lady Lazarus” 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 death.

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

### 3 Jennings Larkin

This question is about **suffering**.

Read again “Night Sister” by Jennings and “Faith Healing” 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 suffering.

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

## 4 Boland Bleakney

This question is about **water**.

Read again “And Soul” by Boland and  
“A Watery City” 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 water.

**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)** Lancey and Yolland show no understanding of the community of 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)** The community of Ballybeg does not deserve to survive.

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)** Vladimir and Estragon are admirable characters.

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)** There are no benefits to companionship 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.

### 3 Williams: A Streetcar Named Desire

Answer (a) or (b)

(a) There is no kindness 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) Stanley is just a brute.

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)** It is impossible to sympathise with the character of Abigail.

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)** There is nothing to admire about the community of Salem.

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)** Jenny's decision to abandon her family is entirely 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)** There is nothing admirable about the Morrison 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.

## 6 Bolt: A Man For All Seasons

### Answer (a) or (b)

**(a)** In the play, power brings no reward.

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, there is nothing to respect about the character of Cromwell.

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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