



Rewarding Learning  
**ADVANCED SUBSIDIARY (AS)**  
General Certificate of Education  
2022

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# English Literature

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



SEL12

[SEL12]

**THURSDAY 19 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 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 **departures**.

Read again “Into My Own” by Frost and “The Conway Stewart” 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 departures.

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

**2 Hughes  
Plath**

This question is about **hopelessness**.

Read again “Crow Sickened” by Hughes and “Contusion” 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 hopelessness.

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

**3 Jennings  
Larkin**

This question is about **loss**.

Read again “Absence” by Jennings and “The Explosion” 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 loss.

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

**4 Boland  
Bleakney**

This question is about **women’s talents**.

Read again “Is it Still the Same” by Boland and “Breaking the Surface” 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 women’s talents.

**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) Manus is incapable of decisive action.

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 life in 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.

## 2 Beckett: *Waiting for Godot*

### Answer (a) or (b)

- (a) Godot is central to the lives of Estragon and Vladimir.

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 lessons to be learned from 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.

## 3 Williams: *A Streetcar Named Desire*

### Answer (a) or (b)

- (a) The marriage between Stanley and Stella is a failure.

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) New Orleans is a hostile place for women.

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)** Danforth is not interested in justice.

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 no freedom in 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)** Maggie is an irresponsible mother.

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 Morrisons lead miserable lives.

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, Richard Rich and the Common Man are very similar 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)** More is the most powerful character 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.

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

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