



Rewarding Learning
ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2023

English Literature

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



SEL12

[SEL12]

THURSDAY 18 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 **human relationships**.

Read again “Mending Wall” by Frost and “The Wife’s Tale” 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 human relationships.

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

**2 Hughes
Plath**

This question is about **power**.

Read again “Pike” by Hughes and “Ariel” 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 power.

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

**3 Jennings
Larkin**

This question is about **nature**.

Read again “Song At The Beginning of Autumn” by Jennings and “Solar” 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 nature.

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

**4 Boland
Bleakney**

This question is about **important places**.

Read again “The Singers” by Boland and “Apology” (from *Donegal Sightings*) 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 important places.

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) The hedge-school fails to benefit 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) It is Yolland's foolishness which leads to his disappearance.

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) The lives of Vladimir and Estragon 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.

- (b) *Waiting for Godot* 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.

3 Williams: *A Streetcar Named Desire*

Answer (a) or (b)

- (a) Blanche is a powerless victim.

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 male characters 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.

4 Miller: *The Crucible*

Answer (a) or (b)

- (a)** The marriage of Elizabeth and John Proctor 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)** Salem is a corrupt 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)** It is impossible to feel sympathy for 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.

- (b)** 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.

6 Bolt: *A Man For All Seasons*

Answer (a) or (b)

- (a)** In the play, no-one can be trusted.

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)** *A Man for all Seasons* is a play in which evil triumphs.

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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