



Rewarding Learning

ADVANCED SUBSIDIARY (AS)
General Certificate of Education
January 2009

English Literature

Assessment Unit AS 1

assessing

Module 1: The Study of Poetry Written
after 1800 and the
Study of Twentieth-Century Dramatists

[ASL11]



THURSDAY 22 JANUARY, MORNING

TIME

2 hours.

INSTRUCTIONS TO CANDIDATES

Write your Centre Number and Candidate Number on the Answer Booklet provided.

Answer **two** questions.

Answer **one** question from Section A and **one** question from Section B, each on a different text.

INFORMATION FOR CANDIDATES

The total mark for this paper is 60.

All questions carry equal marks, i.e. 30 marks for each question.

Quality of written communication will be assessed in **all** questions.

You should have with you your copies of the prescribed texts for this examination.

Read all of this page first – carefully

Section A – The Study of Poetry Written after 1800

Answer **one** question from this section.

In Section A of this examination you will be marked on your ability to

- show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings (AO3)
- show understanding of the contexts in which literary texts are written and understood (AO5i).

This means that

in your answers, you must

- show an understanding of the **methods** a poet uses such as form and structure, language (including imagery) and tone, **and** relate your comments on methods to the point of the question
- show a knowledge of the type of **context** mentioned in the question and apply it relevantly.

1 Dickinson: *Selected Poems*

Answer either (a) or (b)

- (a) By looking closely at “The reticent volcano keeps” and one other appropriately selected poem, and making use of **relevant contextual information**, examine the **poetic methods** which Dickinson uses to explore her attitude to the New England society in which she lived.

In your answer, consider:

- relevant **contextual information** about Dickinson’s attitude to the New England society in which she lived
- the ways in which the **form** and **structure** of the poems contribute to Dickinson’s exploration of her attitude to the New England society in which she lived
- Dickinson’s **language** (including **imagery**) and **tone** in exploring her attitude to the New England society in which she lived.

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

- (b) By looking closely at “There came a wind like a bugle” and one other appropriately selected poem, and making use of **relevant contextual information**, examine the **poetic methods** which Dickinson uses to explore her sense of being at the mercy of mysterious, violent forces in the world.

In your answer, consider:

- relevant **contextual information** concerning Dickinson’s ideas about mysterious, violent forces in the world
- the ways in which the **form** and **structure** of the poems contribute to Dickinson’s exploration of her sense of being at the mercy of mysterious, violent forces in the world
- Dickinson’s **language** (including **imagery**) and **tone** in exploring her sense of being at the mercy of mysterious, violent forces in the world.

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

2 Frost: *Selected Poems*

Answer either (a) or (b)

- (a) By looking closely at “Desert Places” (from the volume *A Further Range*, 1936) and one other appropriately selected poem, and making use of **relevant contextual information**, examine the **poetic methods** which Frost uses to explore the experience of loneliness and isolation in rural New England.

In your answer, consider:

- relevant **contextual information** about loneliness and isolation in rural New England
- the ways in which the **form** and **structure** of the poems contribute to Frost’s exploration of loneliness and isolation in rural New England
- Frost’s **language** (including **imagery**) and **tone** in exploring the experience of loneliness and isolation in rural New England.

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

- (b) By looking closely at “The Subverted Flower” (from the volume *A Witness Tree*, 1942) and with reference to one other appropriately selected poem, and making use of **relevant contextual information**, examine the **poetic methods** which Frost uses to explore the experience of men and women in rural New England.

In your answer, consider:

- relevant **contextual information** about the lives of men and women in rural New England
- the ways in which the **form** and **structure** of the poems contribute to Frost’s exploration of the experience of men and women in rural New England
- Frost’s **language** (including **imagery**) and **tone** in exploring the experience of men and women in rural New England.

N. B. One quarter of the marks for this question are available for your treatment of the poem which you select for reference.

3 Heaney: *Opened Ground*

Answer either (a) or (b)

- (a) By looking closely at “Punishment” (from the volume *North*, 1975) and one other appropriately selected poem, and making use of **relevant contextual information**, examine the **poetic methods** which Heaney uses to explore past events in an attempt to understand the present.

In your answer, consider:

- relevant **contextual information** about past and present events
- the ways in which the **form** and **structure** of the poems contribute to Heaney’s exploration of past events in an attempt to understand the present
- Heaney’s use of **language** (including **imagery**) and **tone** in exploring past events in an attempt to understand the present.

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

- (b) By looking closely at “Tollund” (from the volume *The Spirit Level*, 1996) and one other appropriately selected poem, and making use of **relevant contextual information**, examine the **poetic methods** which Heaney uses to express his responses to the changing situation in his native place.

In your answer, consider:

- relevant **contextual information** about the changing situation in Heaney’s native place
- the ways in which the **form** and **structure** of the poems contribute to Heaney’s exploration of the changing situation in his native place
- Heaney’s use of **language** (including **imagery**) and **tone** in exploring the changing situation in his native place.

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

4 Hopkins: *Selected Poems*

Answer either (a) or (b)

- (a) By looking closely at “Pied Beauty” and one other appropriately selected poem, and making use of **relevant contextual information**, examine the **poetic methods** which Hopkins uses to present his distinctive ideas about the world of nature.

In your answer, consider:

- relevant **contextual information** about Hopkins’ distinctive ideas about the world of nature
- the ways in which the **form** and **structure** of the poems contribute to Hopkins’ presentation of his distinctive ideas about the world of nature
- Hopkins’ use of **language** (including **imagery**) and **tone** in presenting his distinctive ideas about the world of nature.

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

- (b) By looking closely at “God’s Grandeur” and one other appropriately selected poem, and making use of **relevant contextual information**, examine the **poetic methods** which Hopkins uses to present his personal attitudes to God – Father and Son.

In your answer, consider:

- relevant **contextual information** about Hopkins’ religious views and beliefs
- the ways in which the **form** and **structure** of the poems contribute to Hopkins’ presentation of his personal attitudes to God – Father and Son
- Hopkins’ use of **language** (including **imagery**) and **tone** in presenting his personal attitudes to God – Father and Son.

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

5 Smith: *Selected Poems*

Answer either (a) or (b)

- (a) By looking closely at “I rode with my darling ...” and one other appropriately selected poem, and making use of **relevant contextual information**, examine the **poetic methods** which Smith uses to explore her sense of distance from the society of her time.

In your answer, consider:

- relevant **contextual information** about the society of her time
- the ways in which the **form** and **structure** of the poems contribute to Smith’s exploration of her sense of distance from the society of her time
- Smith’s use of **language** (including **imagery**) and **tone** in exploring her sense of distance from the society of her time.

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

- (b) By looking closely at “Cool as a Cucumber” and one other appropriately selected poem, and making use of **relevant contextual information**, examine the **poetic methods** which Smith uses to explore the role of women in mid-twentieth-century society.

In your answer, consider:

- relevant **contextual information** about the role of women in mid-twentieth-century society
- the ways in which the **form** and **structure** of the poems contribute to Smith’s exploration of the role of women in mid-twentieth-century society
- Smith’s language (including **imagery**) and **tone** in exploring the role of women in mid-twentieth-century society.

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

6 Thomas: *Selected Poems*

Answer either (a) or (b)

- (a) By looking closely at “As the Team’s Head-Brass” and one other appropriately selected poem, and making use of **relevant contextual information**, examine the **poetic methods** which Thomas uses to present soldiers’ sufferings in World War One.

In your answer, consider:

- relevant **contextual information** about soldiers’ sufferings in World War One
- the ways in which the **form** and **structure** of the poems contribute to Thomas’ presentation of soldiers’ sufferings in World War One
- Thomas’ use of **language** (including **imagery**) and **tone** in presenting soldiers’ sufferings in World War One.

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

- (b) By looking closely at “Adlestrop” and one other appropriately selected poem, and making use of **relevant contextual information**, examine the **poetic methods** which Thomas uses to present the English countryside in the early twentieth century.

In your answer, consider:

- relevant **contextual information** about the English countryside in the early twentieth century
- the ways in which the **form** and **structure** of the poems contribute to Thomas’ presentation of the English countryside in the early twentieth century
- Thomas’ use of **language** (including **imagery**) and **tone** in presenting the English countryside in the early twentieth century.

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

7 Yeats: *Selected Poems*

Answer either (a) or (b)

- (a) By looking closely at “The Second Coming” (from the volume *Michael Robartes and the Dancer*, 1921) and one other appropriately selected poem, and making use of **relevant contextual information**, examine the **poetic methods** which Yeats uses to present his response to chaos in the twentieth century.

In your answer, consider

- relevant **contextual information** about Yeats’ response to chaos in the twentieth century
- the ways in which the **form** and **structure** of the poems contribute to Yeats’ presentation of his response to chaos in the twentieth century
- Yeats’ use of **language** (including **imagery**) and **tone** in presenting his response to chaos in the twentieth century.

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

- (b) By looking closely at “The Wild Swans at Coole” (from the volume *The Wild Swans at Coole*, 1919) and one other appropriately selected poem, and making use of **relevant contextual information**, examine the **poetic methods** which Yeats uses to explore his ideas about death.

In your answer, consider:

- relevant **contextual information** on Yeats’ ideas about death
- the ways in which the **form** and **structure** of the poems contribute to Yeats’ exploration of his ideas about death
- Yeats’ use of **language** (including **imagery**) and **tone** in exploring his ideas about death.

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

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Read all of this page first – carefully

Section B – The Study of Twentieth-Century Dramatists

Answer **one** question from this section.

In Section B of this examination you will be marked on your ability to

- respond with knowledge and understanding to literary texts of different types and periods (AO2i)
- articulate independent opinions and judgements, informed by different interpretations of literary texts by different readers (AO4).

This means that

in your answers, you must

- write about the plays as plays, showing a close knowledge of the text in the evidence you give to support or illustrate your comments
- develop an argument expressing your views on a statement about the play given at the beginning of the question.

8 Bolt: *A Man for All Seasons*

Answer either (a) or (b)

(a) In the play, every man can be bought.

Using the extract* given below as a starting-point and with reference to other appropriately selected parts of the play, **construct an argument** in response to the above statement.

In your **argument**, consider the two bullet points below in coming to your own conclusions:

- reasons for thinking that, in the play, every man can be bought
- reasons for thinking that, in the play, **not** every man can be bought.

* The extract begins about five pages before the end of Act One with the words,

CROMWELL: No ceremony, no courtship. Be seated.

It ends about three pages later with,

RICH (*takes wine*): Collector of Revenues isn't bad!

N.B. One quarter of the marks for this question are available for your use of the extract.

(b) In the play, Sir Thomas More is a traitor.

Using the extract* given below as a starting-point and with reference to other appropriately selected parts of the play, **construct an argument** in response to the above statement.

In your **argument**, consider the two bullet points below in coming to your own conclusions:

- reasons for thinking that, in the play, Sir Thomas More is a traitor
- reasons for thinking that, in the play, Sir Thomas More is **not** a traitor.

* The extract begins about twenty-one pages into Act Two with the words,

MORE: I understand there are certain charges.

It ends about three pages later with,

CROMWELL: And to tell you that there never was nor never could be so villainous a servant nor so traitorous a subject as yourself!

N.B. One quarter of the marks for this question are available for your use of the extract.

9 Friel: *Making History*

Answer either (a) or (b)

(a) In the play, O'Neill accepts betrayal as a fact of life.

Using the extract* given below as a starting-point and with reference to other appropriately selected parts of the play, **construct an argument** in response to the above statement.

In your **argument**, consider the two bullet points below in coming to your own conclusions:

- reasons for thinking that, in the play, O'Neill accepts betrayal as a fact of life
- reasons for thinking that, in the play, O'Neill does **not** accept betrayal as a fact of life.

* The extract begins about five pages into Act 2 Scene 2 with the stage direction,

(He holds out his glass for HARRY to fill)

HARRY: Sorry, Hugh. We're out of wine ...

It ends about two pages later with,

O'NEILL: Don't you believe in loyalty any more, Harry?

N.B. One quarter of the marks for this question are available for your use of the extract.

- (b) *Making History* is a play that is only interesting to those who have an awareness of the historical background.

Using the extract* given below as a starting-point and with reference to other appropriately selected parts of the play, **construct an argument** in response to the above statement.

In your **argument**, consider the two bullet points below in coming to your own conclusions:

- reasons for thinking that the play is only interesting to those who have an awareness of the historical background
- reasons for thinking that the play is also interesting to those who have **no** awareness of the historical background.

* The extract begins about four and a half pages before the end of Act One Scene Two with the stage direction,

(He leaves. O'NEILL goes to the desk and busies himself with papers ...)

It ends just over two pages later with the stage direction,

(She is about to leave when she is arrested by the controlled passion of O'NEILL's voice)

N.B. One quarter of the marks for this question are available for your use of the extract.

10 McGuinness: *Observe the Sons of Ulster Marching Towards the Somme*

Answer either (a) or (b)

(a) The audience finds Pyper shallow and unlikeable.

Using the extract* given below as a starting-point and with reference to other appropriately selected parts of the play, **construct an argument** in response to the above statement.

In your **argument**, consider the two bullet points below in coming to your own conclusions:

- reasons for thinking that the audience finds Pyper shallow and unlikeable
- reasons for thinking that the audience does **not** find Pyper shallow and unlikeable.

* The extract begins at the start of PART 2: INITIATION

It ends approximately two and a half pages later with the stage direction,

(CRAIG *begins to undress*, PYPER *watching him intently ...*)

N.B. One quarter of the marks for this question are available for your use of the extract.

(b) The men remain unchanged by their experiences of war.

Using the extract* given below as a starting-point and with reference to other appropriately selected parts of the play, **construct an argument** in response to the above statement.

In your **argument**, consider the two bullet points below in coming to your own conclusions:

- reasons for thinking that the men remain unchanged by their experiences of war
- reasons for thinking that the men are changed by their experiences of war.

* The extract begins approximately two and a half pages before the end of PART 3: PAIRING with the words,

ANDERSON: Brethren of the true faith, fellow Orangemen ...

It goes on to the end of the scene.

N.B. One quarter of the marks for this question are available for your use of the extract.

11 Mamet: *Glengarry Glen Ross*

Answer either (a) or (b)

(a) As a salesman, Levene is as effective as Roma.

Using the extract* given below as a starting-point and with reference to other appropriately selected parts of the play, **construct an argument** in response to the above statement.

In your **argument**, consider the two bullet points below in coming to your own conclusions:

- reasons for thinking that, as a salesman, Levene is as effective as Roma
- reasons for thinking that, as a salesman, Levene is **not** as effective as Roma.

* The extract begins about eighteen pages into Act Two, with the words,

ROMA: You closed 'em today?

It ends about three pages later with,

LEVENE (*nods*): Go ahead

N.B. One quarter of the marks for this question are available for your use of the extract.

(b) The salesmen do much to challenge the system that oppresses them.

Using the extract* given below as a starting-point and with reference to other appropriately selected parts of the play, **construct an argument** in response to the above statement.

In your **argument**, consider the two bullet points below in coming to your own conclusions:

- reasons for thinking that the salesmen do much to challenge the system that oppresses them
- reasons for thinking that the salesmen do little to challenge the system that oppresses them.

* The extract begins about three and a half pages into Act One Scene Two with the words,

MOSS: Look at Jerry Graff. He's *clean*, he's doing business for *himself* ...

It ends about two and a half pages later with,

MOSS: Someone should stand up and strike *back*.

N.B. One quarter of the marks for this question are available for your use of the extract.

12 Pinter: *Betrayal*

Answer either (a) or (b)

(a) It is hard to sympathise with the characters in the play.

Using the extract* given below as a starting-point and with reference to other appropriately selected parts of the play, **construct an argument** in response to the above statement.

In your **argument**, consider the two bullet points below in coming to your own conclusions:

- reasons for thinking that it is hard to sympathise with the characters in the play
- reasons for thinking that it is **not** hard to sympathise with the characters in the play.

* The extract begins about seven pages into Scene Two with the words,

JERRY: She told you ... when?

It ends about four pages later with,

ROBERT: Yes. In the afternoons.

N.B. One quarter of the marks for this question are available for your use of the extract.

(b) Jerry and Robert have a strong friendship.

Using the extract* given below as a starting-point and with reference to other appropriately selected parts of the play, **construct an argument** in response to the above statement.

In your **argument**, consider the two bullet points below in coming to your own conclusions:

- reasons for thinking that Jerry and Robert have a strong friendship
- reasons for thinking that Jerry and Robert **do not** have a strong friendship.

* The extract begins about five pages before the end of Scene Four with the words,

ROBERT: When are we going to play squash?

It ends about four pages later with,

ROBERT: Well, let's play next week.

N.B. One quarter of the marks for this question are available for your use of the extract.

13 Shaffer: *Amadeus*

Answer either (a) or (b)

(a) In the play, Mozart is a ridiculous figure.

Using the extract* given below as a starting-point and with reference to other appropriately selected parts of the play, **construct an argument** in response to the above statement.

In your **argument**, consider the two bullet points below in coming to your own conclusions:

- reasons for thinking that, in the play, Mozart is a ridiculous figure
- reasons for thinking that, in the play, Mozart is **not** a ridiculous figure.

* The extract begins about twenty-two pages into Act One, just over a page and a half into the section entitled THE PALACE OF SCHÖNBRUNN with the words,

JOSEPH (*to SALIERI*): Charming ... *Comme d'habitude!* ...

(In the revised version of the play the extract begins about twenty pages into Act One, just over a page and a half into the section entitled THE PALACE OF SCHÖNBRUNN.)

It ends about three pages later with,

JOSEPH: Indeed, Baron. Fêtes and fireworks! ...

(In the revised version the extract ends about two and a half pages later.)

N.B. One quarter of the marks for this question are available for your use of the extract.

(b) In the play, the Venticelli are no more than gossips.

Using the extract* given below as a starting-point and with reference to other appropriately selected parts of the play, **construct an argument** in response to the above statement.

In your **argument**, consider the two bullet points below in coming to your own conclusions:

- reasons for thinking that, in the play, the Venticelli are no more than gossips
- reasons for thinking that, in the play, the Venticelli **are more than** gossips.

* The extract begins at the start of Act One.

It ends about five pages later, at the end of the opening section.

N.B. One quarter of the marks for this question are available for your use of the extract.

14 Williams: *A Streetcar Named Desire*

Answer either (a) or (b)

(a) Stella and Blanche have very little in common.

Using the extract* given below as a starting-point and with reference to other appropriately selected parts of the play, **construct an argument** in response to the above statement.

In your **argument**, consider the two bullet points below in coming to your own conclusions:

- reasons for thinking that Stella and Blanche have very little in common
- reasons for thinking that Stella and Blanche have some things in common.

* The extract begins about four pages before the end of Scene Four with the words,

BLANCHE: Stella, I can't live with him! You can, he's your husband.

It ends about two pages later with,

STELLA: I can't help your trembling if you insist on trembling!

N.B. One quarter of the marks for this question are available for your use of the extract.

(b) Mitch is a gentle, sensitive character.

Using the extract* given below as a starting-point and with reference to other appropriately selected parts of the play, **construct an argument** in response to the above statement.

In your **argument**, consider the two bullet points below in coming to your own conclusions:

- reasons for thinking that Mitch is a gentle, sensitive character
- reasons for thinking that Mitch is **not** a gentle, sensitive character.

* The extract begins about five pages before the end of Scene Nine with the words,

MITCH: (*slowly and bitterly*) I don't mind you being older than what I thought.

It goes on to the end of the scene.

N.B. One quarter of the marks for this question are available for your use of the extract.

THIS IS THE END OF THE QUESTION PAPER
