



Rewarding Learning

ADVANCED SUBSIDIARY (AS)
General Certificate of Education
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]

WEDNESDAY 10 JUNE, AFTERNOON



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.

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 “Safe in their Alabaster Chambers –” (both versions) and one other appropriately selected poem, and making use of **relevant contextual information**, examine the **poetic methods** which Dickinson uses to challenge New England attitudes to death and the afterlife.

In your answer, consider:

- relevant **contextual information** about nineteenth-century New England attitudes to death and the afterlife
- the ways in which the **form** and **structure** of the poems contribute to Dickinson’s challenging of New England attitudes to death and the afterlife
- Dickinson’s **language** (including **imagery**) and **tone** in challenging the New England attitudes to death and the afterlife.

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

- (b) By looking closely at “Fairer through Fading – as the Day” and one other appropriately selected poem, and making use of **relevant contextual information**, examine the **poetic methods** which Dickinson uses to present her unusual ideas about life which her nineteenth-century New England contemporaries would have found startling or surprising.

In your answer, consider:

- relevant **contextual information** on Dickinson’s unusual ideas about life
- the ways in which the **form** and **structure** of the poems contribute to Dickinson’s presentation of her unusual ideas about life
- Dickinson’s **language** (including **imagery**) and **tone** in presenting her unusual ideas about life.

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 “Tree at My Window” (from the volume *West Running Brook*, 1928) and one other appropriately selected poem, and making use of **relevant contextual information**, examine the **poetic methods** which Frost uses to explore the individual’s relationship to nature in rural New England.

In your answer, consider

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

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

- (b) By looking closely at “A Servant to Servants” (from the volume *North of Boston*, 1914) 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 experiences of women in rural New England.

In your answer, consider

- relevant **contextual information** about the lives of 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 women in rural New England
- Frost’s **language** (including **imagery**) and **tone** in exploring the experience of 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 selected for reference.

3 Heaney: *Opened Ground*

Answer either (a) or (b)

- (a) By looking closely at “Act of Union” (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 present the violence and pain caused by political conflict in the North of Ireland.

In your answer, consider:

- relevant **contextual information** about the violence and pain caused by political conflict in the North of Ireland
- the ways in which the **form** and **structure** of the poems contribute to Heaney’s presentation of the violence and pain caused by political conflict in the North of Ireland
- Heaney’s use of **language** (including **imagery**) and **tone** in presenting the violence and pain caused by political conflict in the North of Ireland.

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

- (b) By looking closely at “From the Frontier of Writing” (from the volume *The Haw Lantern*, 1987) and one other appropriately selected poem, and making use of **relevant contextual information**, examine the **poetic methods** which Heaney uses to explore his ideas about his responsibilities and role as a poet during times of political conflict.

In your answer, consider:

- relevant **contextual information** on Heaney’s ideas about his responsibilities and role as a poet
- the ways in which the **form** and **structure** of the poems contribute to Heaney’s exploration of his ideas about his responsibilities and role as a poet
- Heaney’s use of **language** (including **imagery**) and **tone** in exploring his ideas about his responsibilities and role as a poet.

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 “The Windhover” and one other appropriately selected poem, making use of **relevant contextual information**, examine the **poetic methods** which Hopkins uses to present his views, as a Jesuit priest, about the relationship between God – Father and Son – and the world of nature.

In your answer, consider:

- relevant **contextual information** about Hopkins’ views as a Jesuit priest
- the ways in which the **form** and **structure** of the poems contribute to Hopkins’ presentation of his views, as a Jesuit priest, about the relationship between God – Father and Son – and the world of nature
- Hopkins’ use of **language** (including **imagery**) and **tone** in presenting his views, as a Jesuit priest, about the relationship between God – Father and Son – and the world of nature.

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

- (b) By looking closely at “My own heart let me more have pity on” and one other appropriately selected poem, and making use of **relevant contextual information**, examine the **poetic methods** which Hopkins uses to explore the feelings of disappointment and hopelessness which he experienced in his life.

In your answer, consider:

- relevant **contextual information** about Hopkins’ experiences of disappointment and hopelessness in his life
- the ways in which the **form** and **structure** of the poems contribute to Hopkins’ exploration of the feelings of disappointment and hopelessness in his life.
- Hopkins’ use of **language** (including **imagery**) and **tone** in exploring the feelings of disappointment and hopelessness in his life.

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 “The Recluse” and one other appropriately selected poem, and making use of **relevant contextual information**, examine the **poetic methods** which Smith uses to explore issues of belonging and alienation in the society of her time.

In your answer, consider:

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

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

- (b) By looking closely at “Egocentric” and one other appropriately selected poem, and making use of **relevant contextual information**, examine the **poetic methods** which Smith uses to present the suffering in the society of her time.

In your answer, consider:

- relevant **contextual information** about the suffering in the society of her time
- the ways in which the **form** and **structure** of the poems contribute to Smith’s presentation of the suffering in the society of her time
- Smith’s use of **language** (including **imagery**) and **tone** in presenting the suffering in the society of her time.

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 “Tears” and one other appropriately selected poem, and making use of **relevant contextual information**, examine the **poetic methods** which Thomas uses to explore his feelings about war in the early twentieth century.

In your answer, consider:

- relevant **contextual information** about Thomas’ feelings concerning war in the early twentieth century
- the ways in which the **form** and **structure** of the poems contribute to Thomas’ exploration of his feelings about war in the early twentieth century
- Thomas’ use of **language** (including **imagery**) and **tone** in exploring his feelings about war in the early twentieth century.

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

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

In your answer, consider:

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

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 “September 1913” (from the volume *Responsibilities*, 1914) and one other appropriately selected poem, and making use of **relevant contextual information**, examine the **poetic methods** which Yeats uses to explore his attitude to Ireland in the early twentieth century.

In your answer, consider:

- relevant **contextual information** about Yeats’ attitude to Ireland in the early twentieth century
- the ways in which the **form** and **structure** of the poems contribute to Yeats’ exploration of his attitude to Ireland in the early twentieth century
- Yeats’ use of **language** (including **imagery**) and **tone** in exploring his attitude to Ireland in the early twentieth century.

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

- (b) By looking closely at “Beautiful Lofty Things” (from the volume *New Poems*, 1938) and one other appropriately selected poem, and making use of **relevant contextual information**, examine the **poetic methods** which Yeats uses to present memorable and significant moments in his own lifetime.

In your answer, consider:

- relevant **contextual information** about moments that Yeats found memorable and significant in his own lifetime
- the ways in which the **form** and **structure** of the poems contribute to Yeats’ presentation of memorable and significant moments in his own lifetime
- Yeats’ **language** (including **imagery**) and **tone** in presenting memorable and significant moments in his own lifetime.

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, Richard Rich is a thoroughly unpleasant 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, in the play, Richard Rich is a thoroughly unpleasant character
- reasons for thinking that, in the play, Richard Rich is **not** a thoroughly unpleasant character.

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

STEWARD: Master Rich is here, Sir Thomas.

It ends about two pages later with the stage direction,

Exit RICH. All watch him; the others turn to MORE, their faces alert.

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

(b) In the play, evil triumphs over good.

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, evil triumphs over good
- reasons for thinking that, in the play, evil does **not** triumph over good.

* The extract begins about three pages before the end of the play with the words,

CROMWELL: Now we plainly see that you *are* malicious!

It ends about three pages later with,

MORE (*takes off his hat, revealing his grey disordered hair*): He will not refuse one who is so blithe to go to him. (*Kneeling.*)

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 does little to struggle against disaster.

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 given below in coming to your own conclusions:

- reasons for thinking that, in the play, O'Neill does little to struggle against disaster
- reasons for thinking that, in the play, O'Neill **does** struggle against disaster.

* The extract begins at the start of Act 2 Scene 1.

It ends about two and a half pages later with,

O'NEILL: Names.

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

(b) The play shows the importance of the heroic figure in history.

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 given below in coming to your own conclusions:

- reasons for thinking that the play shows the importance of the heroic figure in history
- reasons for thinking that the play questions the importance of the heroic figure in history.

* The extract begins about ten pages into the start of Act 2 Scene 2 with the words,

LOMBARD: Let me tell you what I'm doing.

It ends about three pages later with,

LOMBARD: That is my outline. I'll rewrite it any way you want.

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) Religious belief is not important to the men.

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 given below in coming to your own conclusions:

- reasons for thinking that religious belief is not important to the men
- reasons for thinking that religious belief **is** important to the men.

* The extract begins about ten pages into PART 3: PAIRING with the stage direction,

(PYPER *points to the carving*)

It ends about a page later, after Crawford's speech, with the stage direction,

(*Lights fade on the church.*)

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

(b) The men's behaviour reveals a deep uncertainty about their masculine identity.

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 given below in coming to your own conclusions:

- reasons for thinking that the men's behaviour reveals a deep uncertainty about their masculine identity
- reasons for thinking that the men's behaviour does **not** reveal a deep uncertainty about their masculine identity.

* The extract begins three or four pages into PART 2: INITIATION with the words,

MILLEN: You never laid a hand on her.

It ends about two pages later with,

PYPER: No, not a single day. I once nearly starved rather than do a day's work.
In fact I did starve. You wouldn't think that to look at me, would you?

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) It is a desire for success, not fear of failure, which motivates the salesmen.

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 given below in coming to your own conclusions:

- reasons for thinking that it is a desire for success which motivates the salesmen
- reasons for thinking that it is a fear of failure which motivates the salesmen.

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

WILLIAMSON: You know what those leads cost?

It ends about three pages later with,

WILLIAMSON: What are we going to say?

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

(b) The salesmen do not deserve our pity.

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 given below in coming to your own conclusions:

- reasons for thinking that the salesmen do not deserve our pity
- reasons for thinking that the salesmen **do** deserve our pity.

* The extract begins nearly three pages into Act Two with the stage direction,

(BAYLEN *goes back into the inner room.*)

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

(WILLIAMSON *starts back to the office ...*)

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) Betrayal is not taken seriously by 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 betrayal is not taken seriously by the characters in the play
- reasons for thinking that betrayal **is** taken seriously by the characters in the play.

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

EMMA: We're lovers.

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.

(b) The characters in the play are able to communicate effectively with each other.

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 characters in the play are able to communicate effectively with each other
- reasons for thinking that the characters in the play are **not** able to communicate effectively with each other.

* The extract begins about three pages into Scene One with the words,

EMMA: Well, it's nice, sometimes, to think back. Isn't it?

It ends about four pages later with,

JERRY: Well, I would remember that.

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) Salieri never gains the audience's sympathy.

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 Salieri never gains the audience's sympathy
- reasons for thinking that Salieri **does** gain the audience's sympathy.

* The extract begins about fifteen or sixteen pages into Act 2, at the beginning of the section entitled THE FIRST PERFORMANCE OF *Figaro*.

It goes on to the end of the section.

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

(b) The conflict in the play is not between men, but between men and God.

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 conflict in the play is between men and God
- reasons for thinking that the conflict in the play is only between men.

* The extract begins about eighteen pages into Act 1, about a page and a half before the end of the section entitled THE LIBRARY OF THE BARONESS WALDSTÄDTEN, with the stage direction,

(He rolls on top of her delightedly, uttering his high whinnying giggle ...)

In the revised version the extract begins about sixteen pages into Act 1, about a page and half before the end of the section entitled THE LIBRARY OF THE BARONESS WALDSTÄDTEN, with the stage direction,

(He rolls on top of her delightedly)

It ends about two and a half pages later at the end of the section entitled SALIERI'S APARTMENTS.

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) In the play, sexual desire is threatening and dangerous.

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, sexual desire is threatening and dangerous
- reasons for thinking that, in the play, sexual desire is **not** threatening and dangerous.

* The extract begins about four pages before the end of Scene Three with the stage direction,

(The door closes on them and the place is still ...)

It ends about three pages later with the stage direction,

(BLANCHE comes out on the upper landing in her robe and slips fearfully down the steps.)

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

(b) The men in the play lack any positive qualities.

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 in the play lack any positive qualities
- reasons for thinking that the men in the play do have some positive qualities.

* The extract begins about six pages before the end of Scene Three with the words,

BLANCHE: Oh! Have you finished? Wait – I'll turn on the radio.

It ends about three pages later with,

MITCH: (*sadly but firmly*) Poker should not be played in a house with women.

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
