



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



SEL12

[SEL12]

THURSDAY 16 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 **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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