



Rewarding Learning

ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2025

English Literature

Assessment Unit AS 1

assessing

The Study of Poetry 1900 – Present
and Drama 1900 – Present



SEL12

[SEL12]

THURSDAY 15 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.
Examiners can only credit what they can read.
Keep your work legible.

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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 the **power of nature**.

Read again “Desert Places” by Frost and “Had I not been awake” 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 the power of nature.

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

**2 Hughes
Plath**

This question is about **memory**.

Read again “Full Moon and Little Frieda” by Hughes and “Daddy” 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 memory.

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

**3 Jennings
Larkin**

This question is about **relationships**.

Read again “Love Poem” by Jennings and “The Whitsun Weddings” 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 relationships.

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

**4 Boland
Bleakney**

This question is about **important moments**.

Read again “This Moment” by Boland and “Out to Tender” 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 moments.

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)** Hugh O'Donnell is a completely selfish man.

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 mapmaking is really an attack on 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)** Pozzo is a powerful character.

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 relief from suffering 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)** In this play, the characters are completely 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 to admire about Blanche.

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) In *The Crucible*, the younger females are entirely evil.

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) Reverend Parris is simply a foolish man.

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) Lily is a totally unpleasant character.

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) *Men Should Weep* is of little relevance to a twenty-first-century 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.

6 Bolt: *A Man For All Seasons*

Answer (a) or (b)

(a) The play presents a completely 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.

(b) In the play, More 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.

THIS IS THE END OF THE QUESTION PAPER

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Centre Number	Candidate Number	Month and Year		
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Subject

English Literature

Assessment Unit

AS 1

Component Code

SEL12

General Certificate of Education

ANSWER BOOKLET FOR SECTION A

The Study of Poetry

1900 - Present

Read these instructions carefully

Do not write your name on this Answer Booklet or any other material used in this examination.

Enter your Centre Number, Candidate Number, Month and Year in the spaces above.

Enter all the details required on any Supplementary Answer Sheets you use.

In the left-hand column of the grid opposite enter the number of the question you answer.

Inside the booklet enter the question number in the left-hand column beside your answer. Be sure to leave the right-hand columns blank.

At the conclusion of the examination all items to be returned must be securely attached to this Answer Booklet with a treasury tag.

Do not use correction fluid to correct errors in your answers.

Question Number	Examiner's Use Only	Remark Use Only

Examiner's Mark	Mark After Remark



Centre Number	Candidate Number	Month and Year
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Subject

English Literature

Assessment Unit

AS 1

Component Code

SEL13

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ANSWER BOOKLET FOR SECTION B

The Study of Drama 1900 - Present

Read these instructions carefully

Do not write your name on this Answer Booklet or any other material used in this examination.

Enter your Centre Number, Candidate Number, Month and Year in the spaces above.

Enter all the details required on any Supplementary Answer Sheets you use.

In the left-hand column of the grid opposite enter the number of the question you answer.

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Question Number	Examiner's Use Only	Remark Use Only

Examiner's Mark	Mark After Remark

