



Rewarding Learning

ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2011

English Literature

Assessment Unit AS 2

assessing

Module 2:

The Study of Poetry Written after 1800
and the Study of Prose 1800–1945

[AL121]

THURSDAY 16 JUNE, 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.
Section A is open book.

*Write your answer to Section A in the Orange (Poetry) Answer Booklet.
Write your answer to Section B in the Purple (Prose) Answer Booklet.*

INFORMATION FOR CANDIDATES

The total mark for this paper is 120.
All questions carry equal marks, i.e. 60 marks for each question.
Quality of written communication will be assessed in **all** questions.



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SECTION A: THE STUDY OF POETRY WRITTEN AFTER 1800

Answer **one** question on your chosen pair of poets.

In Section A you will be marked on your ability to

- articulate informed and relevant responses that communicate effectively your knowledge and understanding of poetry (AO1)
- demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning (AO2)
- sustain a comparison and contrast (AO3).

- 1 **Emily Dickinson:** *A Choice of Emily Dickinson's Verse*
Gerard Manley Hopkins: *Selected Poetry*

Dickinson and Hopkins both write about personal distress in a very original way.

Compare and **contrast** two poems, one by each poet, taking account of the **methods** (the situation and tones of the speaker, and the form, structure and language, including imagery) which each poet uses to write about personal distress in a very original way.

- 2 **Carol Ann Duffy:** *Selected Poems*
Liz Lochhead: *The Colour of Black and White*

Duffy and Lochhead both write about artists.

Compare and **contrast** two poems, one by each poet, taking account of the **methods** (the situation and tones of the speaker, and the form, structure and language, including imagery) which each poet uses to write about artists.

- 3 **John Montague:** *New Selected Poems*
Seamus Heaney: *Opened Ground*

Montague and Heaney both write about women.

Compare and **contrast** two poems, one by each poet, taking account of the **methods** (the situation and tones of the speaker, and the form, structure and language, including imagery) which each poet uses to write about women.

- 4 **Edward Thomas:** *Selected Poems*
Robert Frost: *Selected Poems*

Thomas and Frost both write about the harshness of life.

Compare and **contrast** two poems, one by each poet, taking account of the **methods** (the situation and tones of the speaker, and the form, structure and language, including imagery) which each poet uses to write about the harshness of life.

5 **W. B. Yeats:** *Selected Poems*
Patrick Kavanagh: *Selected Poems*

Yeats and Kavanagh both write about personal memories.

Compare and **contrast** two poems, one by each poet, taking account of the **methods** (the situation and tones of the speaker, and the form, structure and language, including imagery) which each poet uses to write about personal memories.

SECTION B: THE STUDY OF PROSE 1800–1945

Answer **one** question in this section.

In Section B you will be marked on your ability to

- articulate informed and relevant responses that communicate effectively your knowledge and understanding of a novel (AO1)
- show awareness of the interpretations of other readers (AO3)
- demonstrate understanding of the context in which texts are written and received by drawing on appropriate information from outside the novel (AO4).

6 Jane Austen: *Mansfield Park*

Answer either (a) or (b)

- (a) *Mansfield Park* challenges the importance placed on family duty in the nineteenth century.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the importance of family duty in the nineteenth century, give your response to the above view.

- (b) The twenty-first-century reader identifies much more easily with Mary Crawford than with Fanny Price.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the twenty-first-century reader, give your response to the above view.

7 Emily Bronte: *Wuthering Heights*

Answer either (a) or (b)

- (a) Heathcliff is more anti-hero than hero.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the nature of the anti-hero and the hero, give your response to the above view.

- (b) *Wuthering Heights* is little more than popular romantic fiction.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the nature of popular romantic fiction, give your response to the above view.

8 **F. Scott Fitzgerald:** *The Great Gatsby*

Answer either (a) or (b)

- (a) Gatsby is more anti-hero than hero.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the nature of the anti-hero and the hero, give your response to the above view.

- (b) Fitzgerald's portrayal of the female characters in *The Great Gatsby* reveals an underlying hatred of women.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on Fitzgerald's own experience of, and attitude to women, give your response to the above view.

9 **E. M. Forster:** *A Passage to India*

Answer either (a) or (b)

- (a) Forster's portrayal of the Indian characters reinforces, rather than challenges, racial stereotyping in the early twentieth century.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the nature of racial stereotyping in the early twentieth century, give your response to the above view.

- (b) Neither Adela Quested nor Mrs Moore displays the typical attitudes of the British Raj in the early twentieth century.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on typical attitudes of the British Raj in the early twentieth century, give your response to the above view.

10 Elizabeth Gaskell: *North and South***Answer either (a) or (b)**

- (a) Margaret Hale's attitudes and behaviour are more like those of a typical modern woman than a typical Victorian woman.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on typical modern women and on women of the Victorian period, give your response to the above view.

- (b) *North and South* fails as a Political Novel because it is more interested in the lives of individuals than in the rise of the working-class as a force for social change.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the nature of the Political Novel, give your response to the above view.

11 Thomas Hardy: *The Mayor of Casterbridge***Answer either (a) or (b)**

- (a) Michael Henchard possesses all of the features of a tragic hero.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the nature of the tragic hero, give your response to the above view.

- (b) The picture which Hardy's novel gives of the harshness and brutality of human existence exaggerates the actual conditions of nineteenth-century rural English life.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the conditions of nineteenth-century rural English life, give your response to the above view.

THIS IS THE END OF THE QUESTION PAPER
