



Rewarding Learning

ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2012

English Literature

Assessment Unit AS 2

assessing

Module 2:

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

[AL121]

WEDNESDAY 20 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 Poems*

Dickinson and Hopkins both write about powerful forces in nature.

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

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

Duffy and Lochhead both write about sea creatures.

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

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

Montague and Heaney both write about the Irish past.

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

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

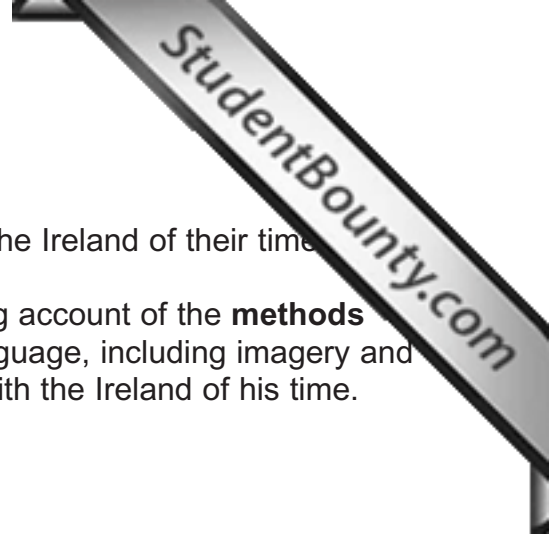
Thomas and Frost both write about encounters between people in rural settings.

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

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

Yeats and Kavanagh both express their dissatisfaction with the Ireland of their time.

Compare and **contrast** two poems, one by each poet, taking account of the **methods** (the situation of the speaker, and the form, structure and language, including imagery and tones) which each poet uses to express his dissatisfaction with the Ireland of his time.



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) None of the male characters in *Mansfield Park* deserves to be described as a hero.

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

- (b) Austen's novel reflects very different views of marriage from those of most twenty-first-century readers.

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

7 Emily Bronte: *Wuthering Heights*

Answer either (a) or (b)

- (a) The Gothic elements spoil Bronte's novel and make it unconvincing.

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

- (b) Bronte's novel tells us little about the social conditions of nineteenth-century English country life.

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

8 F. Scott Fitzgerald: *The Great Gatsby*

Answer either (a) or (b)

- (a) *The Great Gatsby* is so far-fetched that it is more like a fairy-tale than a Realist Novel.

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

- (b) In *The Great Gatsby*, Fitzgerald shows that America in the 1920s was far from the classless society promised by the American Dream.

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

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

Answer either (a) or (b)

- (a) The friendship between Mrs Moore and Aziz conforms to the usual stereotype of Anglo-Indian relationships.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on stereotypes of Anglo-Indian relationships, give your response to the above view.

- (b) *A Passage to India* is more a Symbolic Novel than a Realist Novel.

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

10 Elizabeth Gaskell: *North and South*

Answer either (a) or (b)

- (a) *North and South* exaggerates the ugliness of the Victorian industrial town.

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

- (b) John Thornton does not possess the qualities of a hero.

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

11 Thomas Hardy: *The Mayor of Casterbridge*

Answer either (a) or (b)

- (a) *The Mayor of Casterbridge* tells us little about the deep class divisions in English society in the nineteenth century.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on class divisions in nineteenth-century English society, give your response to the above view.

- (b) Hardy's novel accurately reflects the widely held nineteenth-century view that women are inferior to men.

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

THIS IS THE END OF THE QUESTION PAPER
