



Rewarding Learning

ADVANCED SUBSIDIARY (AS)  
General Certificate of Education  
January 2014

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## English Literature

### Assessment Unit AS 2

*assessing*

Module 2:

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

[AL121]

FRIDAY 10 JANUARY, MORNING

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AL121

#### 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 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 form, structure 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 mental anguish.

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

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

Duffy and Lochhead both write about love.

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

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

Montague and Heaney both write about parents.

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

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

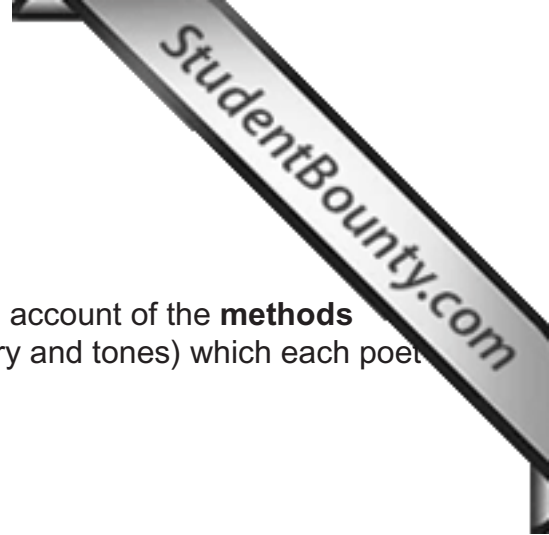
Thomas and Frost both write about the experience of unexpected joy.

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

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

Yeats and Kavanagh both write about inner conflict.

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



## 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 contexts 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) In *Mansfield Park*, Austen challenges the typical nineteenth-century view of women.

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

- (b) When we take Austen's own life experiences into account, we are not surprised that *Mansfield Park* offers only a limited view of the society of her time.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on Jane Austen's own life experiences, give your response to the above view.

7 **Emily Bronte:** *Wuthering Heights*

Answer either (a) or (b)

- (a) Hareton Earnshaw is the only male character in *Wuthering Heights* who can be called 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) Catherine Earnshaw'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 the attitudes and behaviour of the typical modern and typical Victorian woman, give your response to the above view.

8 F. Scott Fitzgerald: *The Great Gatsby*

Answer either (a) or (b)

- (a) Everything is so exaggerated, whether it is the character of Gatsby himself or the world in which he lives, that it is impossible to call *The Great Gatsby* a Realist Novel.

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

- (b) Fitzgerald's dark and despairing vision of 1920s America in *The Great Gatsby* was not at all the common view in America at that time.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the view Americans had of themselves in the 1920s, give your response to the above view.

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

Answer either (a) or (b)

- (a) The friendship between Fielding and Aziz is not at all typical of relations between English and Indians during the period of the British Raj.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the nature of the relations between the English and Indians during the period of the British Raj, give your response to the above view.

- (b) Ronny Heaslop conforms to the stereotype of the English in India during the period of the Raj.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the stereotypes of the English in India, give your response to the above view.



10 Elizabeth Gaskell: *North and South*

Answer either (a) or (b)

- (a) Since *North and South* deals in stereotypes, it fails to provide an accurate reflection of the lives of working-class women in the mid-nineteenth century.

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

- (b) Gaskell's novel exaggerates the differences between the north and the south of England in the mid-nineteenth century.

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

11 Thomas Hardy: *The Mayor of Casterbridge*

Answer either (a) or (b)

- (a) Michael Henchard 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 hero and of the anti-hero, give your response to the above view.

- (b) In *The Mayor of Casterbridge*, Hardy tells us little about the social and economic changes that were occurring in nineteenth-century England.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on social and economic changes in nineteenth-century England, give your response to the above view.

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**THIS IS THE END OF THE QUESTION PAPER**

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