



Rewarding Learning

ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2010

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 24 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.

READ ALL OF THIS PAGE FIRST

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).

This means that

In your answers, you must

- express your ideas in a clear and well-organised way, paying careful attention to spelling, punctuation and grammar and using appropriate literary terms
- show an understanding of the **methods** the poets use such as form and structure, language (including imagery) and tone, **and** relate your comments on methods to the point of the question
- compare and contrast the methods which the two poets use to present their themes.

Section A: The Study of Poetry Written after 1800

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

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

Dickinson and Hopkins both write about feelings of despair.

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

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

Duffy and Lochhead both write about memories of parents.

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

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

Montague and Heaney both write about encounters between Protestant and Catholic individuals.

Compare and contrast two poems, one by each poet, taking account of the methods (the situation and tones of the speakers, and the form, structure and language, including imagery) which each poet uses to write about encounters between Protestant and Catholic individuals.

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

Thomas and Frost both write about people working in rural settings.

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

Question 5 of Section A overleaf

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

Yeats and Kavanagh both write about their attitudes to Irish poetry.

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

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(Questions continue overleaf)

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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).

This means that

In your answers you must

- express your ideas in a clear and well-organised way, paying careful attention to spelling, punctuation and grammar and using appropriate literary terms
- develop an argument expressing your views on a statement about the novel given at the beginning of the question
- show a knowledge of relevant context in giving your response to the view of the novel expressed at the beginning of the question.

Section B: The Study of Prose 1800–1945

Answer **one** question in this section.

6 Jane Austen: *Mansfield Park*

Answer either (a) or (b)

- (a) The 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 nineteenth-century views of women, give your response to the above view.

- (b) As its view of the world is so limited, *Mansfield Park* has little interest for the twenty-first-century reader.

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

7 Emily Brontë: *Wuthering Heights*

Answer either (a) or (b)

- (a) Heathcliff has all the qualities 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) *Wuthering Heights* accurately reflects many of the attitudes to love and sex associated with the Victorian era.

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

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

Answer either (a) or (b)

- (a) The relationship between Gatsby and Daisy is no more than just a simple love story typical of 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.

- (b) In the character of Gatsby, Fitzgerald holds the idea of the American Dream up to ridicule.

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) *A Passage to India* is an accurate reflection of the forces which led to the disintegration of the British Raj.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the forces which led to the disintegration of the British Raj, give your response to the above view.

- (b) Mrs Moore's view of India was nothing like the typical western view in the early twentieth century.

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

10 Elizabeth Gaskell: *North and South*

Answer either (a) or (b)

(a) *North and South* is little more than a novel of popular romance.

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

(b) *North and South* offers an accurate reflection of the lives of working-class women in nineteenth-century England.

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

11 Thomas Hardy: *The Mayor of Casterbridge*

Answer either (a) or (b)

(a) Although it is set in nineteenth-century rural England, *The Mayor of Casterbridge* is as relevant to the twenty-first-century reader as it was to the reader of Hardy's time.

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

(b) *The Mayor of Casterbridge* has no true heroine: all the women in the novel are mere helpless victims.

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

THIS IS THE END OF THE QUESTION PAPER

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