



Rewarding Learning

ADVANCED SUBSIDIARY (AS)
General Certificate of Education
January 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]

MONDAY 24 JANUARY, 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 the isolation of the individual.

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 isolation of the individual.

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

Duffy and Lochhead both write about relationships which have ended.

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 relationships which have ended.

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

Montague and Heaney both write about a traditional, disappearing way 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 a traditional, disappearing way of life.

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

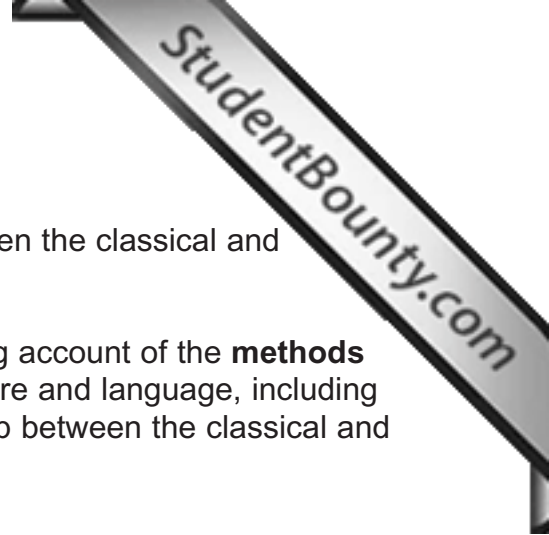
Thomas and Frost both write about uncertainty and doubt.

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 uncertainty and doubt.

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

Yeats and Kavanagh both write about the relationship between the classical and contemporary worlds.

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 relationship between the classical and contemporary worlds.



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 idea that only limited roles were available to women in nineteenth-century English society.

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

- (b) It is only with a knowledge of the importance of Christian principles and the role of the Church in the nineteenth century that the reader can fully understand the world of the novel.

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

7 Emily Bronte: *Wuthering Heights*

Answer either (a) or (b)

- (a) The relationship between Heathcliff and Catherine Earnshaw is pure melodrama.

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

- (b) Edgar Linton has more right than Heathcliff to be called the hero of *Wuthering Heights*.

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.

8 F. Scott Fitzgerald: *The Great Gatsby*

Answer either (a) or (b)

- (a) In the character of Gatsby, Fitzgerald glamorises the figure of the gangster in 1920s America.

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

- (b) Fitzgerald's criticisms of society in *The Great Gatsby* are as relevant today as they were to the society of his time. (The novel was first published in 1926.)

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on both today's society and society in the 1920s, give your response to the above view.

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

Answer either (a) or (b)

- (a) For the twenty-first-century reader, Fielding is an unsatisfactory representative of the forces of reconciliation and racial harmony.

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

- (b) Forster's novel goes against the facts of history by suggesting that the integration of the British and Indian peoples *is* possible.

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

10 Elizabeth Gaskell: *North and South*

Answer either (a) or (b)

- (a) *North and South's* exploration of working-class life is as relevant today as it was at the time of the novel's publication. (The novel was published in 1855.)

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

- (b) *North and South* plays down labour unrest in the nineteenth century.

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

11 Thomas Hardy: *The Mayor of Casterbridge*

Answer either (a) or (b)

- (a) Elizabeth-Jane is the only female character in *The Mayor of Casterbridge* who could possibly be called a heroine.

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.

- (b) Hardy's novel deals with outdated moral concerns and therefore is of little relevance to the twenty-first-century reader.

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.

THIS IS THE END OF THE QUESTION PAPER
