



Rewarding Learning

ADVANCED SUBSIDIARY (AS)  
General Certificate of Education  
January 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]

THURSDAY 12 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 Poems*

Dickinson and Hopkins both write about intense feelings aroused by the natural world.

**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 intense feelings aroused by the natural world.

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

Duffy and Lochhead both write about childhood.

**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 childhood.

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

Montague and Heaney both write about death.

**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 death.

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

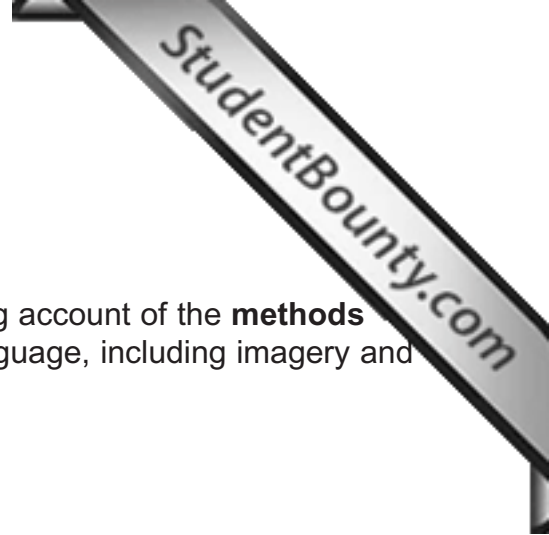
Thomas and Frost both write about birds.

**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 birds.

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

Yeats and Kavanagh both write about death.

**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 death.



## 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) Fanny Price is not a typical 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) The twenty-first-century reader finds it impossible to relate to the world of leisure and privilege described in *Mansfield Park*.

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) *Wuthering Heights* is a Romantic Novel rather than a Realist Novel.

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

- (b) *Wuthering Heights* accurately reflects the sharp class divisions in nineteenth-century English society.

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

8 F. Scott Fitzgerald: *The Great Gatsby*

Answer either (a) or (b)

- (a) Tom Buchanan reflects important attitudes and values in real-life American society in the 1920s.

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

- (b) The female characters in *The Great Gatsby* represent the “New Woman” in American society in the 1920s.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the “New Woman” in American 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) Forster’s own attitudes to India are expressed through the character of Fielding.

With reference to appropriately selected parts of the novel, and **relevant external biographical contextual information** on Forster’s attitudes to India, give your response to the above view.

- (b) The world of the British Raj in *A Passage to India* has little relevance to the modern reader.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the modern reader, 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 popular romantic fiction.

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

- (b) Gaskell's exploration of labour issues 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 labour issues today and in 1855, give your response to the above view.

11 Thomas Hardy: *The Mayor of Casterbridge*

Answer either (a) or (b)

- (a) The ever-present sense of fate and the use of coincidence make *The Mayor of Casterbridge* unconvincing as 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) Hardy's novel clearly indicates the great changes that were taking place in nineteenth-century rural England.

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

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

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