



Rewarding Learning

ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2013

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 6 JUNE, AFTERNOON



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 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 ideas and feelings about God.

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 ideas and feelings about God.

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

Duffy and Lochhead both write about journeys.

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 a journey.

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

Montague and Heaney both write about childhood.

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 childhood.

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

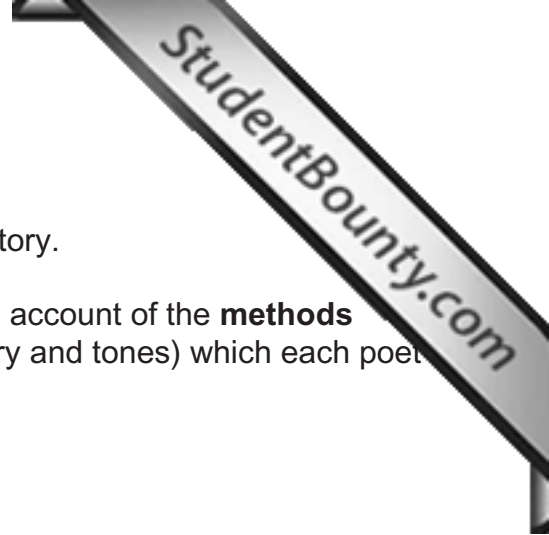
Thomas and Frost both write about the beauty of nature.

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 beauty of nature.

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

Yeats and Kavanagh both write about important events in history.

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 important events in history.



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 focusing on the world of the Big House, Austen offers only a limited view of nineteenth-century English society.

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

- (b) Austen's treatment of vice and folly is too serious for *Mansfield Park* to be called a Satirical Novel.

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

7 Emily Bronte: *Wuthering Heights*

Answer either (a) or (b)

- (a) *Wuthering Heights* challenges Victorian values regarding sexual and marital relations.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on Victorian values regarding sexual and marital relations, give your response to the above view.

- (b) The twenty-first-century reader identifies more easily with Catherine Earnshaw's attitudes and behaviour than a reader would have done at the time the novel was first published (1847).

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

8 F. Scott Fitzgerald: *The Great Gatsby*

Answer either (a) or (b)

- (a) In *The Great Gatsby*, Fitzgerald unconvincingly forces the story of Jay Gatsby into becoming something else – a re-telling of the myth of America.

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

- (b) The real hero of *The Great Gatsby* is not Gatsby but the narrator Nick Carraway.

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.

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

Answer either (a) or (b)

- (a) Forster's exploration of tensions between British and native cultures in colonial India in the 1920s 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.

- (b) *A Passage to India* is unfairly critical of the British ruling class in India during the Raj.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the British ruling class in India during the Raj, give your response to the above view.

10 Elizabeth Gaskell: *North and South*

Answer either (a) or (b)

- (a) In *North and South*, Gaskell challenges the Victorian view which saw women as weak and submissive.

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

- (b) A twenty-first-century reader has more admiration for Nicholas Higgins than for John Thornton.

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.

11 Thomas Hardy: *The Mayor of Casterbridge*

Answer either (a) or (b)

- (a) *The Mayor of Casterbridge* grossly exaggerates the gender inequalities in nineteenth-century English society.

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

- (b) *The Mayor of Casterbridge* fails as a Novel of Social Criticism because Hardy is more interested in exploring the lives of individuals than in criticising society.

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

THIS IS THE END OF THE QUESTION PAPER
