



Rewarding Learning

ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2014

English Literature

Assessment Unit AS 2

assessing

Module 2:

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

[AL121]

WEDNESDAY 4 JUNE, AFTERNOON



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 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.

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

Duffy and Lochhead both write about home.

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 home.

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

Montague and Heaney both write about the loss of loved ones.

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 the two poets use to write about the loss of loved ones.

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

Thomas and Frost both write about trees.

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 trees.

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

Yeats and Kavanagh both write about the rural landscape.

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 rural landscape.

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 shows that happiness depends on following nineteenth-century rules of duty and proper behaviour.

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

- (b) Fanny Price's attitude towards marriage was not a typical female attitude in the nineteenth century.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on typical female attitudes towards marriage in the nineteenth century, give your response to the above view.

7 Emily Bronte: *Wuthering Heights*

Answer either (a) or (b)

- (a) The only female character in *Wuthering Heights* who can be described as a heroine is Cathy Linton.

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) *Wuthering Heights* is no more than 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.

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

Answer either (a) or (b)

- (a) *The Great Gatsby* is more of a Comic Novel than a Tragic Novel.

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

- (b) In *The Great Gatsby* Fitzgerald shows the corruption of the American Dream in 1920s America.

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

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

Answer either (a) or (b)

- (a) Adela and Mrs Moore are typical English females of the British Raj.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on typical English females of the British Raj, give your response to the above view.

- (b) Fielding's attitudes towards Indians are not representative of British attitudes towards Indians during the time of the Raj.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on British attitudes to Indians during the time of the Raj, give your response to the above view.

10 Elizabeth Gaskell: *North and South***Answer either (a) or (b)**

- (a) Margaret Hale is not a typical nineteenth-century heroine.

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

- (b) *North and South* fails as a Political Novel because Gaskell is more interested in individuals than in larger social concerns.

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

11 Thomas Hardy: *The Mayor of Casterbridge***Answer either (a) or (b)**

- (a) Farfrae's attitudes are more appealing to the twenty-first-century reader than those of Henchard.

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) In *The Mayor of Casterbridge*, Hardy 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.

THIS IS THE END OF THE QUESTION PAPER
