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SECTION A: UNPREPARED PROSE OR POETRY

This section targets Assessment Objective AO3 and also assesses AO1 and AO2ii.

Answer EITHER Question 1 OR Question 2.

- 1. Unprepared Prose: If you answer this question you must answer either a poetry or a drama question in Section B.**

Read carefully Text A on pages 2 and 3 of the Insert. It is the beginning of a short story entitled 'Tears, Idle Tears' written by Elizabeth Bowen in the late 1930s.

Discuss in some detail the style and content of Bowen's writing here in such a way as to explore its variety and effects. How in particular does she use language to control our responses to her characters, their location and the developing situation?

(Total 50 marks)

- 2. Unprepared Poetry: If you answer this question you must answer either a prose or a drama question in Section B.**

Read carefully Text B on page 4 of the Insert, 'Nine Horses' by the American poet, Billy Collins. It was first published in 2002.

Write a commentary on the poem in which you explore the ways in which Collins presents and develops both the description and the overall experience here.

Remember that your answer should include some analysis of the way language is being used here and its effects, as well as some commentary on the poem's content.

(Total 50 marks)



Indicate which question you are answering by marking the box (☒). If you change your mind, put a line through the box (☒) and then indicate your new question with a cross (☒).

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Chosen question number:

Question 1

Question 2

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Section
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TOTAL FOR SECTION A: 50 MARKS



SECTION B: COMPARATIVE STUDY

This section targets Assessment Objective AO2ii and also assesses AO4 and AO5ii.

Answer ONE question from this section.

If you answered the unprepared prose question (Question 1) in Section A, you must answer on either poetry or drama (Questions 6 to 8) in Section B. If you answered the unprepared poetry question (Question 2) in Section A, you must answer on either prose or drama (Questions 3 to 6) in Section B.

3. The Comic Perspective: *Pride and Prejudice* and **either *Emma* **or** *Larry's Party*.**

Either:

- (a) 'It is difficult for a reader to consider novels such as these as being primarily comic: the situations they convey are often too painful and the overall tone is too clearly one of serious moral teaching.'

Compare and contrast the two works you have studied for this paper in such a way as to explore in some detail the extent to which you agree with this claim.

Or:

- (b) 'The apparent light-heartedness of comic novels such as these is usually the result of two factors: the diverse range of relationships portrayed in the novels and the fact that these relationships may or may not be relevant to the central concerns of each novel.'

Compare and contrast the two works you have studied for this paper in such a way as to explore in some detail the extent to which you agree with this claim.

(Total 50 marks)



4. The Tragic Perspective: *Wuthering Heights* and **either** *The Return of the Native* **or** *Petals of Blood*.

Either:

- (a) 'Tragic novels are invariably dominated by a single harrowing relationship between two characters. All other relationships are portrayed as merely supplementary.'

Compare and contrast the two works you have studied for this paper in such a way as to explore in some detail the extent to which you agree with this comment.

Or:

- (b) 'It is not the degree of individual personal suffering and anguish which makes it appropriate to classify novels such as these as 'tragic'; it is the lack of any comic relief or slackening of tension that gives the novel its tragic form.'

Compare and contrast the two works you have studied for this paper in such a way as to explore in some detail the extent to which you agree with this critical claim.

(Total 50 marks)

5. Divided Societies: *North and South* and **either** *Hard Times* **or** *Atonement*.

Either:

- (a) 'The writers of these novels portray a world in which it is invariably women who condemn evil but men who are responsible for it.'

Compare and contrast the two works you have studied for this paper in such a way as to explore in some detail the extent to which you agree with this interpretation.

Or:

- (b) 'The authors of these novels suggest that the evils which divide societies cannot be cured by love, but only by wealth.'

Compare and contrast the two works you have studied for this paper in such a way as to explore in some detail the extent to which you agree with this critical claim.

(Total 50 marks)



6. Broken Communications: *The Tempest* and **either** *Who's Afraid of Virginia Woolf?* **or** *Translations*.

Either:

- (a) 'In any society – and it is particularly true of the societies presented in these plays – there are both leaders and led. The most important difference between the two groups, however, is not that one is right and the other wrong, but that they are speaking different languages.'

Compare and contrast the two works you have studied for this paper in such a way as to explore in some detail the extent to which you agree with this assertion.

Or:

- (b) 'The brilliance of these plays depends, ironically, on the diverse and articulate methods by which the dramatists communicate the breakdown of communication in the worlds of their characters.'

Compare and contrast the two works you have studied for this paper in such a way as to explore in some detail the extent to which you agree with this claim.

(Total 50 marks)

7. Nature and the Imagination: *The Prelude Books 1 and 2* William Wordsworth and **either** *Selected Poems* John Keats **or** *Selected Poems* Edward Thomas.

Either:

- (a) 'Nature poets, whether nineteenth- or twentieth-century, have little in common with one another.'

Have you found the two poets you have studied for this paper as different in their methods and content as the critic who wrote this assertion would have us believe? Remember that your discussion should be based on comparison and contrast.

Or:

- (b) 'At the heart of these poems lie detailed attempts to define the relationship between individual members of society and the natural environment in which that society exists.'

Compare and contrast the two poets you have studied for this paper in such a way as to explore in some detail the extent to which you agree with this claim.

(Total 50 marks)



8. The Social Observer: *Songs of Innocence and Experience* William Blake and **either** *The Best of Betjeman* **or** *The Best Loved Poems of John Betjeman* **or** *Selected Poems* W H Auden.

Either:

- (a) ‘What is so interesting to the modern reader in the work of poets such as these is that they are never merely destructive in their social comments. They find things to approve of and applaud in society even if only by implication.’

Compare and contrast the two poets you have studied for this paper in such a way as to explore in some detail the extent to which you agree with this comment.

Or:

- (b) ‘What allows the social observation and criticism of these poets to speak so directly to the modern reader is the clarity of their language and the simplicity of the poetic techniques they use.’

Compare and contrast the two poets you have studied for this paper in such a way as to explore in some detail the extent to which you agree with this critical comment.

(Total 50 marks)



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Indicate which question you are answering by marking the box (☒). If you change your mind, put a line through the box (☒) and then indicate your new question with a cross (☒).

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| Question 3(a) | <input type="checkbox"/> | Question 3(b) | <input type="checkbox"/> |
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| Question 6(a) | <input type="checkbox"/> | Question 6(b) | <input type="checkbox"/> |
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**Section
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TOTAL FOR SECTION B: 50 MARKS

TOTAL FOR PAPER: 100 MARKS

END

Assessment Objectives for Unit 6 (6396): Criticism and Comparison

- AO2ii** respond with knowledge and understanding to literary texts of different types and periods, exploring and commenting on relationships and comparisons between literary texts
- AO3** show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings
- AO1** communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression
- AO4** articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers
- AO5ii** evaluate the significance of cultural, historical and other contextual influences on literary texts and study.

