



Rewarding Learning

ADVANCED SUBSIDIARY (AS)  
General Certificate of Education  
January 2009

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## English Literature

### Assessment Unit AS 2

*assessing*

Module 2:

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

[AL121]



TUESDAY 27 JANUARY, AFTERNOON

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#### 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.

**READ ALL OF THIS PAGE FIRST – CAREFULLY**

**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).

**This means that**

**In your answers, you must**

- express your ideas in a clear and well-organised way, paying careful attention to spelling, punctuation and grammar and using appropriate literary terms
- show an understanding of the **methods** the poets use such as form and structure, language (including imagery) and tone, **and** relate your comments on methods to the point of the question
- compare and contrast the methods which the two poets use to present their themes.

**Section A: The Study of Poetry Written after 1800**

Answer **one** question on your chosen pair of poets.

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

Duffy and Lochhead both write about past experiences.

Compare and contrast the methods which the two poets use to present past experiences in two poems you have studied.

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

Heaney and Montague have both written love poems.

Compare and contrast the methods which the two poets use to explore the theme of love in two poems you have studied.

- 3 Gerard Manley Hopkins:** *Selected Poems*  
**Emily Dickinson:** *A Choice of Emily Dickinson's Verse*

Hopkins and Dickinson both write about intense emotional experiences.

Compare and contrast the methods which the two poets use to present intense emotional experiences in two poems you have studied.

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

Thomas and Frost both write about the experiences of individuals in a rural landscape.

Compare and contrast the methods which the two poets use to explore the experiences of individuals in a rural landscape in two poems you have studied.

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

In their poetry Yeats and Kavanagh both protest against aspects of Irish life.

Compare and contrast the methods which the two poets use to protest against aspects of Irish life in two poems you have studied.

**READ ALL OF THIS PAGE FIRST – CAREFULLY**

**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 by drawing on appropriate information from outside the novel (AO4).

**This means that**

**In your answers you must**

- express your ideas in a clear and well-organised way, paying careful attention to spelling, punctuation and grammar and using appropriate literary terms
- develop an argument expressing your views on a statement about the novel given at the beginning of the question
- show a knowledge of relevant context in giving your response to the view of the novel expressed at the beginning of the question.

**Section B: The Study of Prose 1800–1945**

Answer **one** question in this section.

**6 Jane Austen: *Mansfield Park***

**Answer either (a) or (b)**

- (a)** It is hard for the twenty-first-century reader to feel any sympathy for Fanny Price as she lacks the independence and personality expected of a heroine.

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

- (b)** Religion, while central to *Mansfield Park*, is an aspect of the novel that has little relevance to the reader today.

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

**7 Emily Brontë: *Wuthering Heights***

**Answer either (a) or (b)**

- (a)** Heathcliff is the kind of romantic hero who appeals very much to a twenty-first-century reader.

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

- (b)** *Wuthering Heights* is far too much of a melodrama for the reader to find it convincing.

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

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

Answer either (a) or (b)

- (a) If we are to think of *The Great Gatsby* as an autobiographical novel, then we would have to agree that there is more of Fitzgerald in the character of Nick than in the character of Gatsby.

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

- (b) The novel's concern with money and materialism makes *The Great Gatsby* as relevant today as it was in the 1920s, the period in which it is set.

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

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

Answer either (a) or (b)

- (a) *A Passage to India* wildly exaggerates the racism at the heart of the British Raj in India in the early twentieth century.

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

- (b) Aziz is very much a product of India in the early years of the twentieth century and is, therefore, not the kind of character that today's reader in the West can easily relate to.

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

10 Elizabeth Gaskell: *North and South*

Answer either (a) or (b)

- (a) *North and South* exaggerates the grimness and unpleasantness of life in a Victorian industrial town.

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

- (b) In *North and South*, today's feminist would find few female characters to admire.

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

11 Thomas Hardy: *The Mayor of Casterbridge*

Answer either (a) or (b)

- (a) The attitudes of nineteenth-century society, depicted in the novel, are as much to blame for Henchard's fate as he is himself.

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

- (b) *The Mayor of Casterbridge* does not provide an accurate reflection of the class divisions in nineteenth-century society.

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

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

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