



Rewarding Learning

ADVANCED SUBSIDIARY (AS)  
General Certificate of Education  
January 2010

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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]



MONDAY 25 JANUARY, MORNING

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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.

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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).

**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.

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

Dickinson and Hopkins both write about the individual's relationship to the natural world.

**Compare** and **contrast** two poems, one by each poet, taking account of the **methods** (the situation and tones of the speakers, and the form, structure and language, including imagery) which each poet uses to write about the individual's relationship to the natural world.

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

Duffy and Lochhead both write about adolescent experiences.

**Compare** and **contrast** two poems, one by each poet, taking account of the **methods** (the situation and tones of the speakers, and the form, structure and language, including imagery) which each poet uses to write about adolescent experiences.

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

Montague and Heaney both write about family relationships.

**Compare** and **contrast** two poems, one by each poet, taking account of the **methods** (the situation and tones of the speakers, and the form, structure and language, including imagery) which each poet uses to write about family relationships.

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

Thomas and Frost both write about a traditional rural way of life.

**Compare** and **contrast** two poems, one by each poet, taking account of the **methods** (the situation and tones of the speakers, and the form, structure and language, including imagery) which each poet uses to write about a traditional rural way of life.

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

Yeats and Kavanagh both write about the individual's relationship to the natural world.

**Compare** and **contrast** two poems, one by each poet, taking account of the **methods** (the situation and tones of the speakers, and the form, structure and language, including imagery) which each poet uses to write about the individual's relationship to the natural world.

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**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).

**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.

**Jane Austen: *Mansfield Park***

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

- 6 (a) *Mansfield Park* cannot be described as a satirical novel as Austen shows little interest in mocking the foolishness of her society.

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

- (b) Mary Crawford is a much more attractive character than Fanny and therefore has more claim to be considered the novel's 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.

**Emily Brontë: *Wuthering Heights***

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

- 7 (a) Catherine Earnshaw deserves to be described as the only real heroine of *Wuthering Heights*.

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 more of a Gothic Novel than a Realist Novel.

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

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

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

- 8 (a) *The Great Gatsby* is more effective as a Symbolic Novel than as a Realist Novel.

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

- (b) *Jay Gatsby* is an updated version of the American frontiersman of earlier times.

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

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

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

- 9 (a) The relationship between Fielding and Aziz accurately reflects the larger tensions in Anglo-Indian relations in the early twentieth century.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on Anglo-Indian relations in the early twentieth century, give your response to the above view.

- (b) Forster's exploration of interracial tensions in the novel is as relevant today as it was in the 1920s when the novel was first published. (The novel was first published in 1924.)

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



**Elizabeth Gaskell: *North and South***

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

**10 (a)** John Thornton is a typical nineteenth-century factory owner.

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

**(b)** A twenty-first-century reader is likely to have as much sympathy for the masters as for the workers in *North and South*.

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

**Thomas Hardy: *The Mayor of Casterbridge***

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

**11 (a)** In *The Mayor of Casterbridge*, Farfrae is more of a hero than Henchard.

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.

**(b)** *The Mayor of Casterbridge* is not an accurate reflection of Victorian attitudes towards women.

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

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

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