



Rewarding Learning

ADVANCED SUBSIDIARY (AS)  
General Certificate of Education  
January 2013

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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]

FRIDAY 18 JANUARY, MORNING

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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 intense emotional experience.

**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 intense emotional experience.

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

Duffy and Lochhead both write about their mothers.

**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 her mother.

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

Montague and Heaney both write about life in the Irish countryside.

**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 life in the Irish countryside.

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

Thomas and Frost both write about old age.

**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 old age.

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

Yeats and Kavanagh both write about places which are important to them.

**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 place which is important to him.

## 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 exaggerates the importance of the class system in nineteenth-century English society.

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

- (b) *Mansfield Park* could never be described as a Feminist Novel.

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

7 **Emily Bronte:** *Wuthering Heights*

Answer either (a) or (b)

- (a) Catherine Earnshaw is more anti-heroine than heroine.

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

- (b) It is surprising that a Victorian lady should write about such extremes of sex and violence as Emily Bronte does in *Wuthering Heights*.

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

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

Answer either (a) or (b)

- (a) *The Great Gatsby* is too serious 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.

- (b) Even though the novel is about America in the 1920s, *The Great Gatsby* has as much relevance to today's readers as to those in the 1920s.

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

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

Answer either (a) or (b)

- (a) The India in Forster's novel is nothing like the real India in the early years of the twentieth century.

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

- (b) Aziz is the real hero of *A Passage to India*.

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.



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

Answer either (a) or (b)

- (a) *North and South* fails as an Historical Novel because its picture of working-class life in the mid-nineteenth century is so limited.

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

- (b) In *North and South*, Gaskell concentrates on the negatives, at the expense of the positives, in nineteenth-century industrialisation.

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

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

Answer either (a) or (b)

- (a) What *The Mayor of Casterbridge* says about marriage is as interesting and relevant to today's readers as it was to those at the time of the novel's publication. (The novel was published in 1886.)

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on today's readers and those in the 1880s, give your response to the above view.

- (b) In *The Mayor of Casterbridge*, Hardy describes a traditional rather than a progressive society.

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

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

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