



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

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