



Rewarding Learning

ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2016

English Literature

Assessment Unit AS 2

assessing

Module 2:

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



AL121

[AL121]

FRIDAY 17 JUNE, MORNING

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 Poetry*

Dickinson and Hopkins both write about suffering.

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 suffering.

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

Duffy and Lochhead both write about marriage.

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 marriage.

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

Montague and Heaney both write about schooldays.

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 schooldays.

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

Thomas and Frost both write about country people.

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 country people.

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

Yeats and Kavanagh both write about the seasons.

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 seasons.

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) *Mansfield Park* challenges nineteenth-century society's idea that women were inferior to men.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on nineteenth-century society's ideas about the position of women, give your response to the above view.

- (b) *Mansfield Park* tells us little about English society in the early nineteenth century.

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

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

Answer either (a) or (b)

- (a) The Gothic elements in *Wuthering Heights* make it impossible for the reader to identify with the characters in the novel.

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

- (b) In *Wuthering Heights*, Heathcliff and Catherine Earnshaw completely reject nineteenth-century ideas of appropriate behaviour.

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

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

Answer either (a) or (b)

- (a) The female characters in *The Great Gatsby* reflect the freedoms associated with the “New Woman” in 1920s American society.

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

- (b) *The Great Gatsby* celebrates the excesses of the “Roaring Twenties”.

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

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

Answer either (a) or (b)

- (a) Forster’s exploration of the difficulties of inter-racial friendship in *A Passage to India* is as relevant today as it was at the time of the novel’s publication. (The novel was first published in 1924.)

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on inter-racial friendship both today and during the early twentieth century, give your response to the above view.

- (b) In *A Passage to India* Forster demonstrates that early twentieth-century British colonialism in India was as damaging to the British as it was to the native population.

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

10 Elizabeth Gaskell: *North and South*

Answer either (a) or (b)

- (a) *North and South* is little more than popular romantic fiction.

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

- (b) The poverty and hardship described in *North and South* are more shocking to a twenty-first-century reader than they were to readers at the time of the novel's publication. (The novel was published in 1854.)

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

11 Thomas Hardy: *The Mayor of Casterbridge*

Answer either (a) or (b)

- (a) There are too many far-fetched events in *The Mayor of Casterbridge* for it to be considered a Realist Novel.

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

- (b) Hardy's exploration of marital relationships in *The Mayor of Casterbridge* reflects his own deep unease about marriage.

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

THIS IS THE END OF THE QUESTION PAPER

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