



Rewarding Learning

ADVANCED
General Certificate of Education
January 2009

English Literature

Assessment Unit A2 1

assessing

Module 4: Response to Unseen Poetry
and

The Study of Poetry Written Before 1770

[A2L11]

WEDNESDAY 14 JANUARY, MORNING



A2L11

TIME

2 hours 30 minutes.

INSTRUCTIONS TO CANDIDATES

Write your Centre Number and Candidate Number on the Answer Booklet provided.
Answer **two** questions, the **one** from Section A and **one** from Section B.

INFORMATION FOR CANDIDATES

The total mark for this paper is 60.

Each question carries a mark of 30.

Quality of written communication will be assessed in **all** questions.

You should **not** have with you copies of the prescribed texts or any other material relating to this examination. However, for Section B, copies of the poems or extracts from poems, referred to in the questions, can be found in the Resource Booklet provided.

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Read all of this page first – carefully

Section A – Response to Unseen Poetry

You must answer the single question in this section.

In Section A of this examination you will be marked on your ability to

- communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression (AO1)
- respond with knowledge and understanding to literary texts of different types and periods, exploring and commenting on relationships and comparisons between literary texts (AO2ii)
- show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings (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 awareness of the type of the given poems – e.g. sonnet, lyric, elegy – and draw appropriate comparisons and contrasts between them
- show an understanding of the **methods** which the poets use – e.g. form and structure, language (including imagery) and tone.

Answer **the one** question in this section.

- 1 “A Song” was written by the Restoration poet John Wilmot, Earl of Rochester (1650–1683). “Love Songs in Age” was written by the twentieth-century poet Philip Larkin (1922–1985). Both poems reflect on the significance of love.

Compare and contrast the two poems, taking account of the themes developed, the situations and tones of the speakers, and the form, structure and language (including imagery) of the poems.

N.B. Both poems should be given equal treatment in your response.

A Song

All my past life is mine no more,
The flying hours are gone,
Like transitory dreams giv'n o'er,
Whose images are kept in store
By memory alone.

The time that is to come is not;
How can it then be mine?
The present moment's all my lot;
And that, as fast as it is got,
Phyllis, is only thine.

Then talk not of inconstancy,¹
False hearts, and broken vows;
If I, by miracle, can be
This live-long minute true to thee,
'Tis all that Heav'n allows.

John Wilmot, Earl of Rochester

¹ “inconstancy” means unfaithfulness.

Love Songs in Age

She kept her songs, they took so little space,
The covers pleased her:
One bleached from lying in a sunny place,
One marked in circles by a vase of water,
One mended, when a tidy fit had seized her,
And coloured, by her daughter –
So they had waited, till in widowhood
She found them, looking for something else, and stood

Relearning how each frank submissive chord
Had ushered in
Word after sprawling hyphenated word,
And the unfailing sense of being young
Spread out like a spring-woken tree, wherein
That hidden freshness sung,
That certainty of time laid up in store
As when she played them first. But even more,

The glare of that much-mentioned brilliance, love
Broke out, to show
Its bright incipience¹ sailing above,
Still promising to solve, and satisfy,
And set unchangeably in order. So
To pile them back, to cry,
Was hard, without lamely admitting how
It had not done so then, and could not now.

© *Love Songs in Age* by Philip Larkin. Print rights: Faber and Faber, publishers Electronic rights: The Society of Authors

¹ “incipience” means beginning.

Read all of this page first – carefully

Section B – Poetry Written Before 1770

Answer **one** question in this section.

In Section B of this examination you will be marked on your ability to

- communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression (AO1)
- respond with knowledge and understanding to literary texts of different types and periods, exploring and commenting on relationships and comparisons between literary texts (AO2ii)
- show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings (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 awareness of the period in which the poems were written and of the type of the given poems – e.g. sonnet, lyric, elegy – where this is appropriate
- show an understanding of the poetic **methods** which the poets use – e.g. form and structure, language (including imagery) and tone – in relation to the main issue of the question.

2 Chaucer: *The Wife of Bath's Prologue and Tale*

Answer either (a) or (b)

(a) By referring closely to extract **2(a)**, printed in the accompanying Resource Booklet, and other appropriately selected parts of the text, examine the poetic methods which Chaucer uses to present the character of the Wife of Bath.

N.B. Equal marks are available for your treatment of the given extract and of other parts of the text.

(b) By referring closely to extract **2(b)**, printed in the accompanying Resource Booklet, and other appropriately selected parts of the text, examine the poetic methods which Chaucer uses to explore the theme of anti-feminism.

N.B. Equal marks are available for your treatment of the given extract and of other parts of the text.

3 Gardner (editor): *The Metaphysical Poets*

Answer either (a) or (b)

- (a) By referring closely to “The Garden” by Andrew Marvell, printed in the accompanying Resource Booklet, and with brief reference to one other appropriately selected poem by Marvell or another set poet, examine the poetic methods used by the poet or poets to explore the theme of nature.

N.B. One quarter of the marks are available for your treatment of the poem which you selected.

- (b) By referring closely to “Easter-wings” by George Herbert, printed in the accompanying Resource Booklet, and one other appropriately selected poem by Herbert or another set poet, examine the poetic methods used by the poet or poets to explore the theme of man’s relationship with God.

N.B. Equal marks are available for your treatment of each poem.

4 Herrick: *Selected Poems*

Answer either (a) or (b)

- (a) By referring closely to “Farewell Frost, or Welcome the Spring”, printed in the accompanying Resource Booklet, and one other appropriately selected poem, examine the poetic methods which Herrick uses in writing about nature.

N.B. Equal marks are available for your treatment of each poem.

- (b) By referring closely to “To the Virgins, to Make Much of Time”, printed in the accompanying Resource Booklet, and one other appropriately selected poem, examine the poetic methods which Herrick uses to explore the theme of youth.

N.B. Equal marks are available for your treatment of each poem.

5 Pope: *The Rape of the Lock*

Answer either (a) or (b)

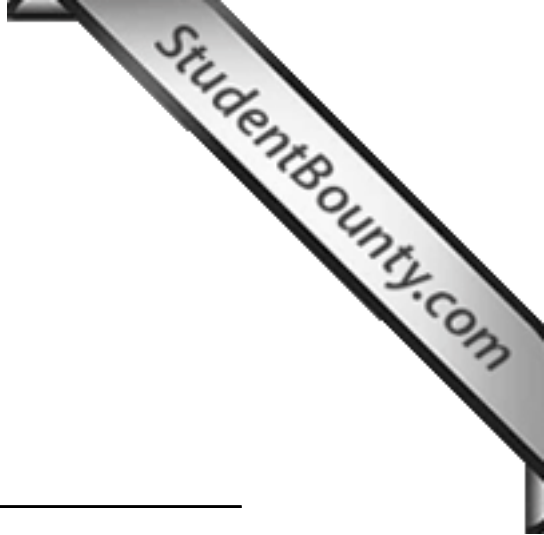
- (a) By referring closely to extract **5(a)**, printed in the accompanying Resource Booklet, and other appropriately selected parts of the poem, examine the poetic methods which Pope uses to present Belinda's pride and vanity.

N.B. Equal marks are available for your treatment of the given extract and of other parts of the poem.

- (b) By referring closely to extract **5(b)**, printed in the accompanying Resource Booklet, and other appropriately selected parts of the poem, examine the poetic methods which Pope uses to question society's moral values.

N.B. Equal marks are available for your treatment of the given extract and of other parts of the poem.

THIS IS THE END OF THE QUESTION PAPER



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RESOURCE BOOKLET FOR SECTION B ONLY

If you are answering on Chaucer or Pope, you must make sure that you select the appropriate extract for the question you are doing. For example, if you are doing Question 2(a), you must select extract 2(a).

2 (a) Chaucer: *The Wife of Bath's Prologue and Tale* (extract to go with Questions)

'Abide!' quod she, 'my tale is nat bigonne.
Nay, thou shalt drinken of another tonne,
Er that I go, shal savoure wors than ale.
And whan that I have toold thee forth my tale
Of tribulacion in mariage,
Of which I am expert in al myn age –
This is to seyn, myself have been the whippe –
Than maystow chese wheither thou wolt sippe
Of thilke tonne that I shal abroche.
Be war of it, er thou to ny approche;
For I shal telle ensamples mo than ten.
"Whoso that nil be war by othere men,
By him shul othere men corrected be."
The same wordes writeth Ptholomee;
Rede in his Almageste, and take it there.'
'Dame, I wolde praye yow, if youre wil it were,'
Seyde this Pardoner, 'as ye bigan,
Telle forth youre tale, spareth for no man,
And teche us yonge men of youre praktike.'
'Gladly,' quod she, 'sith it may yow like;
But that I praye to al this compaignie,
If that I speke after my fantasie,
As taketh not agrief of that I seye;
For myn entente is nat but for to pleye.
Now, sire, now wol I telle forth my tale.
As evere moote I drinken wyn or ale,
I shal seye sooth, tho housbondes that I hadde,
As thre of hem were goode, and two were badde.
The thre were goode men, and riche, and olde;
Unneth mighte they the statut holde
In which that they were bounden unto me.
Ye woot wel what I meene of this, pardee.

2 (b) Chaucer: *The Wife of Bath's Prologue and Tale* (extract to go with Questions)

Of Livia tolde he me, and of Lucie:
They bothe made hir housbondes for to die;
That oon for love, that oother was for hate.
Livia hir housbonde, on an even late,
Empoisoned hath, for that she was his fo;
Lucia, likerous, loved hire housbonde so
That, for he sholde alwey upon hire thinke,
She yaf him swich a manere love-drinke
That he was deed er it were by the morwe;
And thus algates housbondes han sorwe.

Thanne tolde he me how oon Latumius
Compleyned unto his felawe Arrius
That in his gardin growed swich a tree
On which he seyde how that his wives thre
Hanged hemself for herte despitus.
"O levee brother," quod this Arrius,
"Yif me a plante of thilke blissed tree,
And in my gardin planted shal it bee."

Of latter date, of wives hath he red
That somme han slain hir housbondes in hir bed,
And lete hir lecchour dighte hire al the night,
Whan that the corps lay in the floor upright.
And somme han drive nailes in hir brain,
Whil that they slepte, and thus they had hem slain.
Somme han hem yeve poisoun in hire drinke.
He spak moore harm than herte may bithinke;
And therwithal he knew of mo proverbes
Than in this world ther growen gras or herbes.
"Bet is," quod he, "thyn habitacioun
Be with a leon or a foul dragoun,
Than with a womman usinge for to chide."

3 (a) Gardner (editor): *The Metaphysical Poets*

The Garden

How vainly men themselves amaze
To win the Palm, the Oke, or Bayes;
And their uncessant Labours see
Crown'd from some single Herb or Tree.
Whose short and narrow verged Shade
Does prudently their Toyles upbraid;
While all Flow'rs and all Trees do close
To weave the Garlands of repose.

Fair quiet, have I found thee here,
And Innocence thy Sister dear!
Mistaken long, I sought you then
In busie Companies of Men.
Your sacred Plants, if here below,
Only among the Plants will grow
Society is all but rude,
To this delicious Solitude.

No white nor red was ever seen
So am'rous as this lovely green.
Fond Lovers, cruel as their Flame,
Cut in these Trees their Mistress name.
Little, Alas, they know, or heed,
How far these Beauties Hers exceed!
Fair Trees! where s'eer your barkes I wound,
No name shall but your own be found.

When we have run our Passions heat,
Love hither makes his best retreat.
The *Gods*, that mortal Beauty chase,
Still in a Tree did end their race.
Apollo hunted *Daphne* so,
Only that She might Laurel grow.
And *Pan* did after *Syrinx* speed,
Not as a Nymph, but for a Reed.

What wond'rous Life in this I lead!
Ripe Apples drop about my head;
The Luscious Clusters of the Vine
Upon my Mouth do crush their Wine;
The Nectaren, and curious Peach,
Into my hands themselves do reach;
Stumbling on Melons, as I pass,
Insnar'd with Flow'rs, I fall on Grass.

Mean while the Mind, from pleasure less,
Withdraws into its happiness:
The Mind, that Ocean where each kind
Does streight its own resemblance find;
Yet it creates, transcending these,
Far other Worlds, and other Seas;
Annihilating all that's made
To a green Thought in a green Shade.

Here at the Fountains sliding foot,
Or at some Fruit-trees mossy root,
Casting the Bodies Vest aside,
My Soul into the boughs does glide:
There like a Bird it sits, and sings,
Then whets, and combs its silver Wings;
And, till prepar'd for longer flight,
Waves in its Plumes the various Light.

Such was that happy Garden-state,
While Man there walk'd without a Mate:
After a Place so pure, and sweet,
What other Help could yet be meet!
But 'twas beyond a Mortal's share
To wander solitary there:
Two Paradises 'twere in one
To live in Paradise alone.

How well the skilful Gardner drew
Of flow'rs and herbes this Dial new,
Where from above the milder Sun
Does through a fragrant Zodiack run;
And, as it works, th' industrious Bee
Computes its time as well as we.
How could such sweet and wholesome Hours
Be reckon'd but with herbs and flow'rs!

Andrew Marvell

3 (b) Gardner (editor): *The Metaphysical Poets*

Easter-wings

Lord, who createdst man in wealth and store,
Though foolishly he lost the same,
Decaying more and more,
Till he became
Most poore:
With thee
O let me rise
As larks, harmoniously,
And sing this day thy victories:
Then shall the fall further the flight in me.

My tender age in sorrow did beginne:
And still with sicknesses and shame
Thou didst so punish sinne,
That I became
Most thinne.
With thee
Let me combine
And feel this day thy victorie:
For, if I imp my wing on thine,
Affliction shall advance the flight in me.

George Herbert

4 (a) Herrick: *Selected Poems*

Farewell Frost, or Welcome the Spring

Fled are the frosts, and now the fields appear
Re-cloth'd in fresh and verdant diaper.
Thaw'd are the snows, and now the lusty spring
Gives to each mead a neat enamelling.
The palms put forth their gems, and every tree
Now swaggers in her leafy gallantry.
The while the Daulian minstrel sweetly sings,
With warbling notes, her Terean sufferings.
What gentle winds perspire! As if here
Never had been the northern plunderer
To strip the trees and fields, to their distress,
Leaving them to a pitied nakedness.
And look how when a frantic storm doth tear
A stubborn oak, or holm, long growing there,
But lull'd to calmness, then succeeds a breeze
That scarcely stirs the nodding leaves of trees:
So when this war, which tempest-like doth spoil
Our salt, our corn, our honey, wine and oil,
Falls to a temper, and doth mildly cast
His inconsiderate frenzy off, at last,
The gentle dove may, when these turmoils cease,
Bring in her bill, once more, the branch of peace.

4 (b) Herrick: *Selected Poems*

*To the Virgins, to Make
Much of Time*

Gather ye rosebuds while ye may,
Old Time is still a-flying,
And this same flower that smiles today
Tomorrow will be dying.

The glorious lamp of heaven, the sun,
The higher he's a-getting,
The sooner will his race be run,
And nearer he's to setting.

That age is best which is the first,
When youth and blood are warmer;
But, being spent, the worse and worst
Times still succeed the former.

Then be not coy, but use your time,
And, while ye may, go marry;
For, having lost but once your prime,
You may for ever tarry.

5 (a) Pope: *The Rape of the Lock* (extract from Canto I to go with Question 5)

And now, unveil'd, the *Toilet* stands display'd,
Each Silver Vase in mystic Order laid.
First, rob'd in White, the Nymph intent adores
With Head uncover'd, the *Cosmetic* Pow'rs.
A heav'nly Image in the Glass appears,
To that she bends, to that her Eyes she rears;
Th'inferior Priestess, at her Altar's side,
Trembling, begins the sacred Rites of Pride.
Unnumber'd Treasures ope at once, and here
The various Off'rings of the World appear;
From each she nicely culls with curious Toil,
And decks the Goddess with the glitt'ring Spoil.
This Casket *India's* glowing Gems unlocks,
And all *Arabia* breathes from yonder Box.
The Tortoise here and Elephant unite,
Transform'd to *Combs*, the speckled and the white,
Here Files of Pins extend their shining Rows,
Puffs, Powders, Patches, Bibles, Billet-doux.
Now awful Beauty puts on all its Arms;
The Fair each moment rises in her Charms,
Repairs her Smiles, awakens ev'ry Grace
And calls forth all the Wonders of her Face;
Sees by Degrees a purer Blush arise,
And keener Lightnings quicken in her Eyes.
The busy *Sylphs* surround their darling Care;
These set the Head, and those divide the Hair,
Some fold the Sleeve, while others plait the Gown;
And *Betty's* prais'd for Labours not her own.

5 (b) Pope: *The Rape of the Lock* (extract from Canto V to go with Question 5)

Then grave *Clarissa* graceful wav'd her Fan;
Silence ensu'd, and thus the Nymph began.
Say, why are Beauties prais'd and honour'd most,
The wise Man's Passion, and the vain Man's Toast?
Why deck'd with all that Land and Sea afford,
Why Angels call'd, and Angel-like ador'd?
Why round our Coaches crowd the white-glov'd Beaus,
Why bows the Side-box from its inmost Rows?
How vain are all these Glories, all our Pains,
Unless good Sense preserve what Beauty gains:
That Men may say, when we the Front-box grace,
Behold the first in Virtue, as in Face!
Oh! if to dance all Night, and dress all Day,
Charm'd the Small-pox, or chas'd old Age away;
Who would not scorn what Huswife's Cares produce,
Or who would learn one earthly Thing of Use?
To patch, nay ogle, might become a Saint,
Nor could it sure be such a Sin to paint.
But since, alas! frail Beauty must decay,
Curl'd or uncurl'd, since Locks will turn to grey,
Since painted, or not painted, all shall fade,
And she who scorns a Man, must die a Maid;
What then remains, but well our Pow'r to use,
And keep good Humour still whate'er we lose?
And trust me, Dear! good Humour can prevail,
When Airs, and Flights, and Screams, and Scolding fail.
Beauties in vain their pretty Eyes may roll;
Charms strike the Sight, but Merit wins the Soul.

So spoke the Dame, but no Applause ensu'd;
Belinda frown'd, *Thalestris* call'd her Prude.
To Arms, to Arms! the fierce Virago cries,
And swift as Lightning to the Combat flies.
All side in Parties, and begin th' Attack;
Fans clap, Silks ruffle, and tough Whalebones crack;
Heroes' and Heroins' Shouts confus'dly rise,
And base, and treble Voices strike the Skies.
No common Weapons in their Hands are found,
Like Gods they fight, nor dread a mortal Wound.

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