



Rewarding Learning

ADVANCED
General Certificate of Education
January 2010

English Literature
Assessment Unit A2 1
assessing
The Study of Poetry 1300–1800
and Drama

[AL211]



MONDAY 18 JANUARY, AFTERNOON

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.
Write your answer to Section A in the Red (Poetry) Answer Booklet.
Write your answer to section B in the Purple (Drama) Answer Booklet.

INFORMATION FOR CANDIDATES

The total mark for this paper is 100.
All questions carry equal marks, i.e. 50 marks for each question.
Quality of written communication will be assessed in **all** questions.
You should **not** have with you copies of the prescribed text or any other material relating to this examination. However, for Section A, copies of the poems or extracts from poems, referred to in the questions, can be found in the Resource Booklet provided.

READ ALL OF THIS PAGE FIRST

SECTION A: THE STUDY OF POETRY FROM 1300–1800

Answer **one** question on your chosen poet.

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)
- analyse the poet's use of such poetic methods as form, structure, language and tone (AO2)
- demonstrate understanding of the context in which texts are written and received by drawing on appropriate information from outside the poems (AO4)

Section A – The Study of Poetry 1300–1800

Answer **one** question from this section.

1 Chaucer: *The Pardoner's Prologue and Tale*

Answer either (a) or (b)

(a) By referring closely to extract **1(a)** printed in the accompanying Resource Booklet, and other appropriately selected parts of the text, and making use of **relevant external historical contextual material**, examine the **poetic methods** which Chaucer uses to convey a medieval view of sin.

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

(b) By referring closely to extract **1(b)** printed in the accompanying Resource Booklet, and other appropriately selected parts of the text, and making use of **relevant external literary contextual material**, examine the **poetic methods** which Chaucer uses to present a medieval morality tale.

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

2 Donne: *Selected Poems*

Answer either (a) or (b)

- (a) By referring closely to “The Sun Rising”, printed in the accompanying Resource Booklet, and one other appropriately selected poem, and making use of **relevant external contextual material** on the nature of Metaphysical poetry, examine the **poetic methods** which Donne uses to challenge early seventeenth-century views of love.

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

- (b) By referring closely to “Holy Sonnet X (‘Death be not proud’)”, printed in the accompanying Resource Booklet, and one other appropriately selected poem, and making use of **relevant external biographical contextual material**, examine the **poetic methods** which Donne uses to explore his religious ideas and feelings.

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

3 Pope: *The Rape of the Lock*

Answer either (a) or (b)

- (a) By referring closely to extract **3(a)**, printed in the accompanying Resource Booklet, and other appropriately selected parts of the text, and making use of **relevant external historical contextual material**, examine the **poetic methods** which Pope uses to present the superficiality of upper-class society in the eighteenth century.

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

- (b) By referring closely to extract **3(b)**, printed in the accompanying Resource Booklet, and other appropriately selected parts of the text, and making use of **relevant external historical contextual material**, examine the **poetic methods** which Pope uses to present the ritualised behaviour of eighteenth-century English high society.

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

4 Goldsmith: *Selected Poems*

Answer either (a) or (b)

- (a) By referring closely to extract **4(a)** from “The Deserted Village”, printed in the accompanying Resource Booklet, and other appropriately selected parts of the poem, and making use of **relevant external historical contextual material**, examine the **poetic methods** which Goldsmith uses to present the damaging effects of wealth in the eighteenth century.

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

- (b) By referring closely to extract **4(b)** from “The Deserted Village”, printed in the accompanying Resource Booklet, and other appropriately selected parts of the poem, and making use of **relevant external historical contextual material**, examine the **poetic methods** which Goldsmith uses to present rural life in the eighteenth century.

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

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(Questions continue overleaf)

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SECTION B: THE STUDY OF DRAMA

Answer **one** question on your chosen pair of dramatists.

In section B you will be marked on your ability to

- articulate informed and relevant responses that communicate effectively your knowledge and understanding of two drama texts (AO1)
- analyse the dramatists' use of such dramatic methods as characterisation, structure, language and staging (AO2)
- demonstrate understanding of the context in which texts are written and received by drawing on appropriate information from outside the plays (AO4)
- construct a response to a stimulus statement which expresses a particular reading of the two plays (AO3)
- sustain a comparison/contrast between the plays (AO3)

Section B – The Study of Drama

Answer **one** question from this section.

1 Satire

Jonson: *Volpone*

Sheridan: *The School for Scandal*

Volpone, having more satirical bite than *The School for Scandal*, is the more instructive and entertaining play.

By **comparing and contrasting** appropriately selected parts of the two plays, show how far you would agree with the view expressed above. Your **argument** should include relevant comments on each writer's **dramatic methods** and **relevant external contextual material** on the nature of satire.

2 Historical Drama

Eliot: *Murder in the Cathedral*

Bolt: *A Man for All Seasons*

Bolt is more successful than Eliot in taking long-dead historical figures and making them dramatically alive and relevant to a modern audience.

By **comparing and contrasting** appropriately selected parts of the two plays, show how far you would agree with the view expressed above. Your **argument** should include relevant comments on each writer's **dramatic methods** and **relevant external contextual material** on the historical figures.

3 Drama of Social Realism

Ibsen: *A Doll's House*

Osborne: *Look Back in Anger*

Of the three characters, it is easier to see Nora Helmer in *A Doll's House* as heroic than either Alison or Helena in *Look Back in Anger*.

By **comparing and contrasting** appropriately selected parts of the two plays, show how far you would agree with the view expressed above. Your **argument** should include relevant comments on each writer's **dramatic methods** and **relevant external contextual material** on the nature of the heroine in the drama of Social Realism.

4 Tragedy

Shakespeare: *King Lear*

Heaney: *The Burial at Thebes*

Because Lear is capable of change, he becomes a tragic hero: because Antigone is incapable of change, she never becomes a tragic heroine.

By **comparing and contrasting** appropriately selected parts of the two plays, show how far you would agree with the view expressed above. Your **argument** should include relevant comments on each writer's **dramatic methods** and **relevant external contextual material** on the nature of the tragic hero/heroine.

THIS IS THE END OF THE QUESTION PAPER

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