



Rewarding Learning

ADVANCED  
General Certificate of Education  
2011

## English Literature

### Assessment Unit A2 1

*assessing*

The Study of Poetry 1300–1800  
*and Drama*

[AL211]



AL211

WEDNESDAY 18 MAY, 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 120.  
All questions carry equal marks, i.e. 60 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.



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## 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 on your chosen poet.

### 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 contextual information** on the medieval view of the sins of gluttony and drunkenness, examine the **poetic methods** which Chaucer uses to present his view of these sins.

**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 contextual information** on corruption in the medieval church, examine the **poetic methods** which Chaucer uses to present his view of that corruption.

**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 “Holy Sonnet VII” (“At the round earth’s imagined corners”), printed in the accompanying Resource Booklet, and one other appropriately selected poem, and making use of **relevant external contextual information** on the nature of Metaphysical poetry, examine the **poetic methods** which Donne uses to present his ideas about sin and judgement.

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

- (b) By referring closely to “Elegy: To His Mistress Going To Bed” printed in the accompanying Resource Booklet, and one other appropriately selected poem, and making use of **relevant external biographical contextual information**, examine the poetic methods which Donne uses to write about sexual relationships with women.

**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 contextual information** on the moral values of upper-class society in the eighteenth century, examine the **poetic methods** which Pope uses to present his view of that society's moral values.

**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 contextual information** on the position of women in upper-class English society in the eighteenth century, examine the **poetic methods** which Pope uses to present his view of those women.

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

4 **Goldsmith:** *The Deserted Village*

Answer either (a) or (b)

- (a) By referring closely to extract **4(a)** printed in the accompanying Resource Booklet, and other appropriately selected parts of the text, and making use of **relevant external contextual information** on the nature of world commerce and its effects on eighteenth-century England, examine the **poetic methods** which Goldsmith uses to present his view of the effects of that commerce on the England of his day.

**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)** printed in the accompanying Resource Booklet, and other appropriately selected parts of the text, and making use of **relevant external contextual information** on the nature of population movements and their effects on eighteenth-century England, examine the **poetic methods** which Goldsmith uses to present his view of the effects of those population movements on the England of his day.

**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)**

## 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*

As satire, *Volpone* is successful because it ends with the punishment of wrongdoers, while *The School for Scandal* fails because wrongdoers escape punishment.

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 **methods** and **relevant external contextual information** on the nature and purpose of satire.

### 2 Historical Drama

**Bolt:** *A Man for all Seasons*

**Eliot:** *Murder in the Cathedral*

The treatment of historical events and people is more accessible and interesting in *A Man for all Seasons* than in *Murder in the Cathedral*.

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 **methods** and **relevant external contextual information** on the historical events and people relating to each play.

### 3 Drama of Social Realism

**Ibsen:** *A Doll's House*  
**Osborne:** *Look Back in Anger*

Social criticism is conveyed more effectively through the presentation of Nora Helmer as a realistic human individual than through Jimmy Porter who is little more than a mouthpiece for the playwright's protest against society.

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 **methods** and **relevant external contextual information** on the nature of the drama of social realism.

### 4 Tragedy

**Shakespeare:** *King Lear*  
**Heaney:** *The Burial at Thebes*

Heaney's presentation of tragic suffering in *The Burial at Thebes* is more powerful than Shakespeare's in *King Lear*.

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 **methods** and **relevant external contextual information** on the nature of tragic suffering.

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

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