



Rewarding Learning

ADVANCED
General Certificate of Education
2012

English Literature

Assessment Unit A2 1

assessing

The Study of Poetry 1300–1800
and Drama

[AL211]

MONDAY 14 MAY, MORNING



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 medieval religious attitudes, examine the **methods** which Chaucer uses to present his view of those attitudes.

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 medieval morality tales, examine the **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 “Holy Sonnet XIV (‘Batter my heart’)” printed in the accompanying Resource Booklet, and one other appropriately selected poem, and making use of **relevant external biographical contextual information**, examine the **methods** which Donne uses to present his feelings of religious anxiety.

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

- (b) By referring closely to “The Good Morrow” 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 **methods** which Donne uses to present spiritual love for a woman.

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, other appropriately selected parts of the text, and making use of **relevant external contextual information** on the nature of mock-heroic poetry, examine the **methods** which Pope uses to present a mock-heroic view of the rape of Belinda's lock and its consequences.

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 corrupt moral values of eighteenth-century upper-class society, examine the poetic **methods** which Pope uses to present those values.

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, other appropriately selected parts of the text, and making use of **relevant external contextual information** on the abuse of privilege in eighteenth-century England, examine the **methods** which Goldsmith uses to present his view of such abuse.

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 rural poverty in eighteenth-century England, examine the **methods** which Goldsmith uses to present his view of such poverty.

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)
- 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)
- demonstrate understanding of the context in which texts are written and received by drawing on appropriate information from outside the plays (AO4)

Section B – The Study of Drama

Answer **one** question from this section.

1 Satire

Jonson: *Volpone*

Sheridan: *The School for Scandal*

Both *Volpone* and *The School for Scandal* have lost their satirical appeal to a modern audience because their comedy no longer entertains and their moral messages are no longer relevant.

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 satire and the modern audience.

2 Historical Drama

Eliot: *Murder in the Cathedral*

Bolt: *A Man for All Seasons*

It is only by taking liberties with historical facts that these dramatists have been able to create interesting and exciting dramas.

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 Historical Drama.

3 Drama of Social Realism

Ibsen: *A Doll's House*

Osborne: *Look Back in Anger*

The crippling effect of social attitudes is more clearly reflected in the presentation of Torvald Helmer in the 1870s than in the presentation of Jimmy Porter in the 1950s.

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 social attitudes in the 1870s and the 1950s.

4 Tragedy

Shakespeare: *King Lear*

Heaney: *The Burial at Thebes*

There is a much stronger sense of tragic closure at the end of *The Burial at Thebes* than at the end of *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 Tragedy.

THIS IS THE END OF THE QUESTION PAPER

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