



Rewarding Learning

ADVANCED  
General Certificate of Education  
2010

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## English Literature

### Assessment Unit A2 1

*assessing*

The Study of Poetry 1300–1800  
*and Drama*

[AL211]



AL211

TUESDAY 8 JUNE, AFTERNOON

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#### 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 Blue (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 texts 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 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 (including imagery) 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)

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 present medieval attitudes to death.

**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 historical contextual material**, examine the **poetic methods** which Chaucer uses to present the abuse of power in the medieval church.

**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 Relic”, 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 write about death.

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

- (b) By referring closely to “Batter my Heart”, 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 present his view of the relationship between the individual and God.

**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 material** on the nature of the mock-epic form, examine the **poetic methods** which Pope uses to present “trivial things” as “mighty contests”.

**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 question aspects of the way of life of the upper classes in the eighteenth century.

**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 theme of social injustice 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 the relationship between the individual and 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.**

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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 (including imagery) 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)



## 1 Satire

**Jonson:** *Volpone*

**Sheridan:** *The School for Scandal*

A modern audience finds the moral message in *Volpone* more relevant and forcefully presented than that in *The School for Scandal*.

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 gives us a much stronger sense of the historical background to the events in his play than Eliot does in his.

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 background to these plays.

### 3 Drama of Social Realism

**Ibsen:** *A Doll's House*

**Osborne:** *Look Back in Anger*

Jimmy Porter more accurately reflects the attitudes and values of society in the 1950s than Torvald Helmer does of society in the 1890s.

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 society in the 1950s and in the 1890s.

### 4 Tragedy

**Shakespeare:** *King Lear*

**Heaney:** *The Burial at Thebes*

In accordance with the rules of classical tragedy, Heaney in *The Burial at Thebes* affirms a strong sense of divine order and design, but in *King Lear* Shakespeare denies any such divine order and design.

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 classical tragedy.

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

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