



Rewarding Learning

ADVANCED
General Certificate of Education
January 2011

English Literature

Assessment Unit A2 1

assessing

The Study of Poetry 1300–1800
and Drama

[AL211]



MONDAY 17 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 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 pardoners, examine the **poetic methods** which Chaucer uses to present his version of a medieval pardoner.

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 the medieval art of preaching, examine the **poetic methods** which Chaucer uses to present his version of medieval preaching.

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 “Good Friday, 1613, Riding Westward” 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 present his view of man’s sinfulness and weakness.

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

- (b) By referring closely to “The Anniversary” 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 love.

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 wealthy upper-class society in eighteenth-century England, examine the **poetic methods** which Pope uses to present Belinda as representative of that society.

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 nature of the eighteenth-century beau, examine the **poetic methods** which Pope uses to present the Baron as representative of that type of individual.

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 eighteenth-century English society, examine the **poetic methods** which Goldsmith uses to present the “bold peasantry” as an aspect of that society.

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

- (b) By referring 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 social change in eighteenth-century rural England, examine the **poetic methods** which Goldsmith uses to present his view of such change.

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*

Neither play makes successful satire: Sheridan creates entertaining comedy but has no serious moral message, while Jonson conveys a serious moral message at the expense of comic entertainment.

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*

Bolt is more interested in accurately reflecting the events of history than Eliot is.

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 information** on the events of history relating to each play.

3 Drama of Social Realism

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

Neither *A Doll's House* (1879) nor *Look Back in Anger* (1956) is an accurate reflection of the position of women in the society of the time in which the play was written.

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 position of women in society between the late nineteenth century and the middle of the twentieth century.

4 Tragedy

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

Antigone in *The Burial at Thebes* is more deserving of being called a tragic heroine than Cordelia 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 the tragic heroine.

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