



Rewarding Learning

ADVANCED
General Certificate of Education
January 2012

English Literature

Assessment Unit A2 1

assessing

The Study of Poetry 1300–1800
and Drama

[AL211]

TUESDAY 24 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.



7240

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 contextual information** on the medieval view of sinful living, examine the **methods** which Chaucer uses to present the sinful lives of the three “riotoures”.

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 “lewed peple” or common folk of Chaucer’s day, examine the **methods** which Chaucer uses to present the way his Pardoner manipulates and deceives these folk.

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 “Goodfriday, 1613. Riding Westward” printed in the accompanying Resource Booklet, and one other appropriately selected poem, and making use of **relevant external contextual biographical information**, examine the **methods** which Donne uses to present each speaker’s feelings for God.

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

- (b) By referring closely to “The Flea” printed in the accompanying Resource Booklet, and one other appropriately selected poem, and making use of **relevant external contextual information** on traditional love poetry, examine the **methods** which Donne uses to challenge the traditional forms of love poetry and the attitudes that they express.

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 epic poetry, examine the **methods** which Pope uses to present the superficiality of Belinda's 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 nature and purpose of satire examine the **methods** which Pope uses to mock the upper-class.

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 rural life, examine the **methods** which Goldsmith uses to present his version of that life.

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 biographical contextual information**, examine the **methods** which Goldsmith uses to present the speaker in the poem.

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

BLANK PAGE

(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*

Volpone and *The School for Scandal* both fail as satire because they leave us with the impression that the societies which they present are too corrupt or foolish ever to be reformed.

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

Eliot: *Murder in the Cathedral*

Bolt: *A Man for All Seasons*

Bolt's presentation of the issues in *A Man for All Seasons* makes it a more relevant historical drama to a modern audience than Eliot's presentation of the issues 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 issues in the modern world.

3 Drama of Social Realism

Ibsen: *A Doll's House*

Osborne: *Look Back in Anger*

In *A Doll's House*, Ibsen accurately reflects the pressures placed on marriage by the social norms of his time, whereas in *Look Back in Anger*, Osborne concentrates on the tensions in marriage created by the individual characters themselves.

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 social pressures on marriage in the 1870s and the 1950s.

4 Tragedy

Shakespeare: *King Lear*

Heaney: *The Burial at Thebes*

As tragedies, *The Burial at Thebes* speaks more relevantly and powerfully to a modern audience than *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 a modern audience's view of Tragedy.

Permission to reproduce all copyright material has been applied for.
In some cases, efforts to contact copyright holders may have been unsuccessful and CCEA
will be happy to rectify any omissions of acknowledgement in future if notified.