



Rewarding Learning

ADVANCED
General Certificate of Education
January 2013

English Literature
Assessment Unit A2 1
assessing
The Study of Poetry 1300–1800
and Drama

[AL211]



THURSDAY 24 JANUARY, MORNING

TIME

2 hours.

INSTRUCTIONS TO CANDIDATES

Write your Centre Number and Candidate Number on the Answer Booklets 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.



7925.07R

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 contexts 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 ideas about sin and judgement, examine the **poetic methods** which Chaucer uses to present these ideas.

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 abuse of power by pardoners in the Medieval Church, examine the **poetic methods** which Chaucer uses to present such abuse.

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 X” (“Death be not proud”) printed in the accompanying Resource Booklet, and one other appropriately selected poem, and making use of **relevant external biographical information**, examine the **poetic methods** which Donne uses to express his ideas about religious faith.

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

- (b) By referring closely to “The Ecstasy” 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’s mysteries”.

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 eighteenth-century belle, examine the **poetic methods** which Pope uses to present Belinda as a representative of that type.

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 “battle of the sexes” in eighteenth-century upper-class society, examine the **poetic methods** which Pope uses to present this theme.

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 changes in eighteenth-century English rural life, examine the **poetic methods** which Goldsmith uses to present his view of these changes.

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 pastoral poetry, examine the **poetic methods** which Goldsmith uses to present his version of pastoral.

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 contexts 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*

Good satire always shows both the rewarding of virtue and the punishment of wrongdoing.

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 nature and purpose of satire.

2 Historical Drama

Eliot: *Murder in the Cathedral*

Bolt: *A Man for all Seasons*

***Murder in the Cathedral* and *A Man for all Seasons* are so concerned with the political and religious issues of the twelfth and sixteenth centuries respectively that they have little to say to a modern audience.**

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 nature of Historical Drama.

3 Drama of Social Realism

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

These Dramas of Social Realism deal with social issues of their times and so have little appeal to an audience today.

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 nature of the Drama of Social Realism.

4 Tragedy

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

The tragic ending of *The Burial at Thebes* is more satisfying for an audience than that 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 **dramatic methods** and **relevant external contextual information** on the nature of Tragedy.

THIS IS THE END OF THE QUESTION PAPER

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.