



Rewarding Learning

ADVANCED  
General Certificate of Education  
2013

## English Literature

### Assessment Unit A2 1

*assessing*

The Study of Poetry 1300–1800  
*and Drama*

[AL211]

MONDAY 13 MAY, 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.



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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 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 attitudes to death, examine the **poetic methods** which Chaucer uses to present these 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 preaching, examine the **poetic methods** which Chaucer uses to present the Pardoner's 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 “The Sun Rising” 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 each speaker’s feelings about being in love.

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

- (b) By referring closely to “Holy Sonnet VII” (“At the round earth’s imagined corners”) 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 explore ideas and feelings of repentance.

**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 **poetic methods** which Pope uses to present the sylphs as part of his mock-heroic style.

**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 importance of female honour 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 the effects of the redistribution of wealth in eighteenth-century English society, examine the **poetic methods** which Goldsmith uses to present these effects.

**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 information**, examine the **poetic methods** which Goldsmith uses to express his criticisms of society.

**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 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*

**As satire, Jonson’s *Volpone* has more appeal to a modern audience than Sheridan’s *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 information** on satire and the modern audience.

### 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 useful texts for teaching the history of the periods in which they are set, but neither of them makes interesting, entertaining drama.**

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*

**Alison and Helena more accurately reflect the attitudes and values of society in the 1950s than Nora does of society in the 1870s.**

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 society in the 1950s and in the 1870s.

### 4 Tragedy

Shakespeare: *King Lear*

Heaney: *The Burial at Thebes*

**Heaney follows the example of Greek Tragedy more closely than Shakespeare does, with the result that *The Burial at Thebes* offers a more powerful dramatic experience 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 **dramatic methods** and **relevant external contextual information** on Greek Tragedy.

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

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