



Rewarding Learning

ADVANCED
General Certificate of Education
January 2014

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



[AL211]

TUESDAY 14 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.



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 (including imagery) 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 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 Medieval ideas of sin and pardon, examine the **poetic methods** which Chaucer uses to present his view of these ideas.

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 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 present intense religious feelings.

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

- (b) By referring closely to “A Valediction Forbidding Mourning” 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 the spiritual unity of lovers.

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 social rituals of eighteenth-century aristocratic life, examine the **poetic methods** which Pope uses to present these rituals.

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 mock-epic form, examine the **poetic methods** which Pope uses to present the upper classes.

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, and other appropriately selected parts of the text, and making use of **relevant external contextual information** on eighteenth-century English village life, examine the **poetic methods** which Goldsmith uses to present his view of eighteenth-century English village 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 contextual information** on the effects of population movements on eighteenth-century rural England, examine the **poetic methods** which Goldsmith uses to present the effects of such movements on rural communities.

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*

A twenty-first-century audience would find Jonson’s satire on greed more relevant than Sheridan’s satire on gossip.

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 twenty-first-century audience.

2 Historical Drama

Eliot: *Murder in the Cathedral*

Bolt: *A Man for all Seasons*

History never makes good drama because the audience already knows what is going to happen.

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*

Today's audience finds it easier to relate to Nora's protest against society in the 1870s than to Jimmy's protest against society in the 1950s.

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 differences between societies in the 1870s, 1950s, and today.

4 Tragedy

Shakespeare: *King Lear*

Heaney: *The Burial at Thebes*

Tragedy teaches us to obey the will of the gods.

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

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RESOURCE BOOKLET FOR SECTION A ONLY

If you are answering on Chaucer, Pope or Goldsmith, you must make sure that you select the appropriate extract for the question you are doing. For example, if you are doing Question 1(a), you must select extract 1(a).

1 (a) Chaucer: *The Pardoner's Prologue and Tale* (extract to go with Question 1(a))

“Lordinges,” quod he, “in chirches whan I preche,
I peyne me to han an hauteyn speche,
And ringe it out as round as gooth a belle,
For I kan al by rote that I telle.
My theme is alwey oon, and evere was –
Radix malorum est cupiditas.

First I pronounce whennes that I come,
And thanne my bulles shewe I, alle and some.
Oure lige lordes seel on my patente,
That shewe I first, my body to warente,
That no man be so boold, ne preest ne clerk,
Me to destourbe of Cristes hooly werk.
And after that thanne telle I forth my tales;
Bulles of popes and of cardinales,
Of patriarkes and bishopes I shewe
And in Latin I speke a wordes fewe,
To saffron with my predicacioun,
And for to stire hem to devocioun.
Thanne shewe I forth my longe cristal stones,
Ycrammed ful of cloutes and of bones, –
Relikes been they, as wenen they echoon.
Thanne have I in latoun a sholder-boon
Which that was of an hooly Jewes sheep.
“Goode men,” I seye, “taak of my wordes keep;
If that this boon be wasshe in any welle,
If cow, or calf, or sheep, or oxe swelle
That any worm hath ete, or worm ystonge,
Taak water of that welle and wassh his tonge,
And it is hool anon; and forthermoore,
Of pokkes and of scabbe, and every soore
Shal every sheep be hool that of this welle
Drynketh a draughte. Taak kep eek what I telle:
If that the good-man that the beestes oweth
Wol every wyke, er that the cok him croweth,
Fastinge, drynken of this welle a draughte,
As thilke Hooly Jew oure eldres taughte,
His beestes and his stoor shal multiplie.

And, sires, also it heeleth jalousie;
For though a man be falle in jalous rage,
Lat maken with this water his potage,
And nevere shal he moore his wyf mistriste,
Though he the soothe of hir defaute wiste,
Al had she taken prestes two or thre.”

1 (b) Chaucer: *The Pardoner's Prologue and Tale* (extract to go with Question 1(b))

Now goode men, God foryeve yow youre trespas,
And ware yow fro the sinne of avarice!
Myn hooly pardoun may yow alle warice,
So that ye offre nobles or sterlinges,
Or elles silver broches, spoones, ringes.
Boweth youre heed under this hooly bulle!
Cometh up, ye wives, offreth of youre wolle!
Youre names I entre heer in my rolle anon;
Into the blisse of hevene shul ye gon.
I yow assoile, by myn heigh power,
Yow that wol offre, as clene and eek as cleer
As ye were born. – And lo, sires, thus I preche.
And Jhesu Crist, that is oure soules leche,
So graunte yow his pardoun to receive,
For that is best; I wol yow nat deceive.

But, sires, o word forgat I in my tale:
I have relikes and pardoun in my male,
As faire as any man in Engelond.
Whiche were me yeven by the popes hond.
If any of yow wole, of devocion,
Offren, and han myn absolucion,
Com forth anon, and kneleth heere adoun,
And mekely receiveth my pardoun;
Or elles taketh pardoun as ye wende,
Al newe and fressh at every miles ende,
So that ye offren, alwey newe and newe,
Nobles or pens, whiche that be goode and trewe.
It is an honour to everich that is heer
That ye mowe have a suffisant pardoneer
T'assoile yow, in contree as ye ride,
For adventures whiche that may bitide.
Paraventure ther may fallen oon or two
Doun of his hors, and breke his nekke atwo.
Looke which a seuretee is it to yow alle
That I am in youre felaweshipe yfalle,
That may assoille yow, bothe moore and lasse,
Whan that the soule shal fro the body passe.
I rede that oure hoost heere shal biginne,
For he is moost envoluped in sinne.
Com forth, sire Hoost, and offre first anon,
And thou shalt kisse the relikes everychon,
Ye, for a grote! Unbokele anon thy purs.

2 (a) Donne: *Selected Poems* (poem to go with Question 2(a))

Holy Sonnet VII

At the round earth's imagined corners, blow
Your trumpets, angels, and arise, arise
From death, you numberless infinities
Of souls, and to your scattered bodies go,
All whom the flood did, and fire shall o'erthrow,
All whom war, dearth, age, agues, tyrannies,
Despair, law, chance, hath slain, and you whose eyes
Shall behold God and never taste death's woe.
But let them sleep, lord and me mourn a space,
For if above all these my sins abound,
'Tis late to ask abundance of Thy grace
When we are there; here on this lowly ground,
Teach me how to repent; for that's as good
As if Thou'hadst sealed my pardon with Thy blood.

2 (b) Donne: *Selected Poems* (poem to go with Question 2(b))

A Valediction Forbidding Mourning

As virtuous men pass mildly away,
And whisper to their souls to go,
Whil'st some of their sad friends do say,
The breath goes now, and some say, no.

So let us melt, and make no noise,
No tear-floods, nor sigh-tempests move,
'Twere profanation of our joys
To tell the laity our love.

Moving of th'earth brings harms and fears,
Men reckon what it did and meant,
But trepidation of the spheres,
Though greater far, is innocent.

Dull sublunary lovers' love
(Whose soul is sense) cannot admit
Absence, because it doth remove
Those things which elemented it.

But we by'a love so much refined
That ourselves know not what it is,
Inter-assured of the mind,
Care less, eyes, lips, and hands to miss.

Our two souls therefore, which are one,
Though I must go, endure not yet
A breach, but an expansion,
Like gold to airy thinness beat.

If they be two, they are two so
As stiff twin compasses are two:
Thy soul, the fixed foot, makes no show
To move, but doth, if the'other do.

And though it in the centre sit,
Yet when the other far doth roam,
It leans, and hearkens after it,
And grows erect as that comes home.

Such wilt thou be to me, who must,
Like th'other foot, obliquely run.
Thy firmness makes my circle just,
And makes me end where I begun.

3 (a) Pope: *The Rape of the Lock* (extract to go with Question 3(a))

Close by those meads, for ever crown'd with flow'rs,
Where *Thames* with pride surveys his rising tow'rs,
There stands a structure of majestic frame,
Which from the neighb'ring *Hampton* takes its name.
Here *Britain's* statesmen oft the fall foredoom
Of foreign Tyrants and of Nymphs at home;
Here thou, great ANNA! whom three realms obey,
Dost sometimes counsel take – and sometimes Tea.

Hither the heroes and the nymphs resort,
To taste awhile the pleasures of a Court;
In various talk th' instructive hours they past,
Who gave the ball, or paid the visit last;
One speaks the glory of the *British* queen,
And one describes a charming *Indian* screen;
A third interprets motions, looks, and eyes;
At ev'ry word a reputation dies.

Snuff, or the fan, supply each pause of chat,
With singing, laughing, ogling, and all that.
Meanwhile, declining from the noon of day,
The sun obliquely shoots his burning ray;
The hungry judges soon the sentence sign,
And wretches hang that jury-men may dine;
The merchant from th' *Exchange* returns in peace,
And the long labours of the Toilet cease.

Belinda now, whom thirst of fame invites,
Burns to encounter two adventurous knights,
At *Ombre* singly to decide their doom;
And swells her breast with conquests yet to come.
Strait the three bands prepare in arms to join,
Each band the number of the sacred nine.
Soon as she spreads her hand, th' aerial guard
Descend, and sit on each important card:
First *Ariel* perch'd upon a Matadore,
Then each, according to the rank they bore;
For *Sylphs*, yet mindful of their ancient race,
Are, as when women, wondrous fond of place.

Behold, four Kings in majesty rever'd,
With hoary whiskers and a forky beard;
And four fair Queens whose hands sustain a flow'r,
Th' expressive emblem of their softer pow'r;
Four Knaves in garbs succinct, a trusty band,
Caps on their heads, and halberts in their hand;
And particolour'd troops, a shining train,
Draw forth to combat on the velvet plain.

The skilful Nymph reviews her force with care:
“Let Spades be trumps!” she said, and trumps they were.

3 (b) Pope: *The Rape of the Lock* (extract to go with Question 3(b))

Clubs, Diamonds, Hearts, in wild disorder seen,
With throngs promiscuous strow the level green.
Thus when dispers'd a routed army runs,
Of *Asia's* troops, and *Afric's* sable sons,
With like confusion different nations fly,
Of various habit, and of various dye,
The pierc'd batallions dis-united fall.
In heaps on heaps; one fate o'erwhelms them all.

The Knave of Diamonds tries his wily arts,
And wins (oh shameful chance!) the Queen of Hearts.
At this, the blood the virgin's cheek forsook,
A livid paleness spreads o'er all her look;
She sees, and trembles at th' approaching ill,
Just in the jaws of ruin, and *Codille*.
And now (as oft in some distemper'd state)
On one nice trick depends the gen'ral fate.
An Ace of Hearts steps forth: The King unseen
Lurk'd in her hand, and mourn'd his captive Queen:
He springs to vengeance with an eager pace,
And falls like thunder on the prostrate Ace.
The nymph exulting fills with shouts the sky;
The walls, the woods, and long canals reply.

Oh thoughtless mortals! ever blind to fate,
Too soon dejected, and too soon elate!
Sudden, these honours shall be snatch'd away,
And curs'd for ever this victorious day.

For lo! the board with cups and spoons is crown'd,
The berries crackle, and the mill turns round.
On shining Altars of *Japan* they raise
The silver lamp; the fiery spirits blaze.
From silver spouts the grateful liquors glide,
While *China's* earth receives the smoking tyde:
At once they gratify their scent and taste,
And frequent cups prolong the rich repast.
Strait hover round the Fair her airy band;
Some, as she sipp'd, the fuming liquor fann'd,
Some o'er her lap their careful plumes display'd,
Trembling, and conscious of the rich brocade.
Coffee, (which makes the politician wise,
And see thro' all things with his half-shut eyes)
Sent up in vapours to the Baron's brain
New stratagems, the radiant Lock to gain.
Ah cease, rash youth! desist ere 'tis too late,
Fear the just Gods, and think of *Scylla's* Fate!
Chang'd to a bird, and sent to flit in air,
She dearly pays for *Nisus's* injur'd hair!

4 (a) Goldsmith: *The Deserted Village* (extract to go with Question 4(a))

Sweet was the sound when off at evening's close
Up yonder hill the village murmur rose;
There, as I passed with careless steps and slow,
The mingling notes came softened from below;
The swain responsive as the milkmaid sung,
The sober herd that lowed to meet their young;
The noisy geese that gabbled o'er the pool,
The playful children just let loose from school;
The watchdog's voice that bayed the whisp'ring wind,
And the loud laugh that spoke the vacant mind;
These all in sweet confusion sought the shade,
And filled each pause the nightingale had made.
But now the sounds of population fail,
No cheerful murmurs fluctuate in the gale,
No busy steps the grass-grown footway tread,
For all the bloomy flush of life is fled.
All but yon widowed, solitary thing,
That feebly bends beside the plashy spring;
She, wretched matron, forced in age for bread
To strip the brook with mantling cresses spread,
To pick her wintry faggot from the thorn,
To seek her nightly shed, and weep till morn;
She only left of all the harmless train,
The sad historian of the pensive plain.
Near yonder copse, where once the garden smiled,
And still where many a garden flower grows wild;
There, where a few torn shrubs the place disclose,
The village preacher's modest mansion rose.
A man he was to all the country dear,
And passing rich with forty pounds a year;
Remote from towns he ran his godly race,
Nor e'er had changed, nor wished to change, his place;
Unpractised he to fawn, or seek for power,
By doctrines fashioned to the varying hour;
Far other aims his heart had learned to prize,
More skilled to raise the wretched than to rise.

4 (b) Goldsmith: *The Deserted Village* (extract to go with Question 4(b))

No more thy glassy brook reflects the day,
But choked with sedges works its weedy way.
Along thy glades, a solitary guest,
The hollow-sounding bittern guards its nest;
Amidst thy desert walks the lapwing flies,
And tires their echoes with unvaried cries.
Sunk are thy bowers, in shapeless ruin all,
And the long grass o'ertops the mouldering wall;
And, trembling, shrinking from the spoiler's hand,
Far, far away, thy children leave the land.
Ill fares the land, to hastening ills a prey,
Where wealth accumulates, and men decay:
Princes and lords may flourish, or may fade;
A breath can make them, as a breath has made;
But a bold peasantry, their country's pride,
When once destroyed can never be supplied.
A time there was, ere England's griefs began,
When every rood of ground maintained its man;
For him light labour spread her wholesome store,
Just gave what life required, but gave no more:
His best companions, innocence and health;
And his best riches, ignorance of wealth.
But times are altered; trade's unfeeling train
Usurp the land and dispossess the swain;
Along the lawn, where scattered hamlets rose,
Unwieldy wealth and cumbrous pomp repose,
And every want to opulence allied,
And every pang that folly pays to pride.
Those gentle hours that plenty bade to bloom,
Those calm desires that asked but little room,
Those healthful sports that graced the peaceful scene,
Lived in each look, and brightened all the green;
These, far departing, seek a kinder shore,
And rural mirth and manners are no more.
Sweet Auburn! parent of the blissful hour,
Thy glades forlorn confess the tyrant's power.
Here as I take my solitary rounds,
Amidst thy tangling walks and ruined grounds,
And, many a year elapsed, return to view
Where once the cottage stood, the hawthorn grew,
Remembrance wakes with all her busy train,
Swells at my breast, and turns the past to pain.

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