



Rewarding Learning

ADVANCED
General Certificate of Education
2014

English Literature

Assessment Unit A2 1

assessing

The Study of Poetry 1300–1800
and Drama

[AL211]



WEDNESDAY 14 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.

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 attitudes to the sin of avarice, examine the **poetic methods** which Chaucer uses to present this sin.

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 religious corruption in the fourteenth-century Church, examine the **poetic methods** which Chaucer 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.

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 information**, examine the **poetic methods** which Donne uses to present the speaker’s relationship with God.

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

(b) By referring closely to “The Relic” 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 enduring nature of 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 the nature of mock-heroic poetry, examine the **poetic methods** which Pope uses to present a mock-heroic view of the various reactions to the loss of Belinda's lock.

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 position of women in eighteenth-century upper-class society, examine the **poetic methods** which Pope uses to present the Baron's sexual harassment of Belinda.

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 the gap between the rich and the poor in eighteenth-century English society, examine the **poetic methods** which Goldsmith 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.

(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 loss of a traditional way of life in eighteenth-century England, examine the **poetic methods** which Goldsmith 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.

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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*

Good satire is always cruel.

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*

We don't go to Historical Drama for history but for 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*

Good dramas of Social Realism are more interested in social criticism than in the lives of individual characters.

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*

It is in the nature of Tragedy always to provide a clear moral message for the 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 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))

“Bretheren,” quod he, “taak kep what that I seye;
My wit is greet, though that I bourde and pleye.
This tresor hath Fortune unto us yiven,
In mirthe and joliftee oure lyf to liven,
And lightly as it comth, so wol we spende.
Ey! goddes precious dignitee! who wende
To-day that we sholde han so fair a grace?
But mighte this gold be caried fro this place
Hoom to myn hous, or elles unto youres—
For wel ye woot that al this gold is oures—
Thanne were we in heigh felicitee.
But trewely, by daye it may nat bee.
Men wolde seyn that we were theves stronge,
And for oure owene tresor doon us honge.
This tresor moste ycaried be by nighte
As wisely and as slyly as it mighte.
Wherfore I rede that cut among us alle
Be drawe, and lat se wher the cut wol falle;
And he that hath the cut with herte blithe
Shal renne to the town, and that ful swithe,
And bringe us breed and wyn ful prively.
And two of us shul kepen subtilly
This tresor wel; and if he wol nat tarie,
Whan it is night, we wol this tresor carie,
By oon assent, where as us thinketh best.”
That oon of hem the cut broghte in his fest,
And bad hem drawe, and looke where it wol falle;
And it fil on the yongeste of hem alle,
And forth toward the toun he wente anon.
And also soone as that he was gon,
That oon of hem spak thus unto that oother—
“Thou knowest wel tho art my sworn brother;
Thy profit wol I telle thee anon.
Thou woost wel that oure felawe is agon.
And heere is gold, and that ful greet plentee,
That shal departed been among us thre.
But nathelees, if I kan shape it so
That it departed were among us two,
Hadde I nat doon a freendes torn to thee?”

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

“By this gaude have I wonne, yeer by yeer,
An hundred mark sith I was pardoner.
I stonde lyk a clerk in my pulpet,
And whan the lewed peple is doun yset,
I preche so as ye han herd bifoore,
And telle an hundred false japes moore.
Thanne peyne I me to strecche forth the nekke,
And est and west upon the peple I bekke,
As dooth a dowve sittinge on a berne.
Myne handes and my tonge goon so yerne
That it is joye to se my bisynesse.
Of avarice and of swich cursednesse
Is al my preching, for to make hem free
To yeven hir pens, and namely unto me.
For myn entente is nat but for to winne,
And nothing for correccioun of sinne.
I rekke nevere, whan that they been beried,
Though that hir soules goon a-blakeberied.
For certes, many a predicacioun
Comth ofte time of yvel entencioun;
Som for plesance of folk and flaterye,
To been avaunced by ypocrisye,
And some for veyne glorie, and som for hate.
For whan I dar noon oother weyes debate,
Thanne wol I stinge hym with my tonge smerte
In preching, so that he shal nat asterte
To been defamed falsly, if that he
Hath trespassed to my bretheren or to me.
For though I telle noght his propre name,
Men shal wel knowe that it is the same,
By signes, and by othere circumstances.
Thus quyte I folk that doon us displesances;
Thus spitte I out my venym under hewe
Of hoolinesse, to semen hooly and trewe.
But shortly myn entente I wol devise:
I preche of no thing but for coveitise.
Therefore my theme is yet, and evere was,
Radix malorum est cupiditas.
Thus kan I preche agayn that same vice
Which that I use, and that is avarice.
But though myself be gilty in that sinne,
Yet kan I maken oother folk to twynne
From avarice, and soore to repente.
But that is nat my principal entente;
I preche nothing but for coveitise.
Of this mateere it oghte ynogh suffise.”

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

Good Friday, 1613. Riding Westward

Let man's soul be a sphere, and then, in this,
The intelligence that moves, devotion is,
And as the other spheres, by being grown
Subject to foreign motions, lose their own,
And being by others hurried every day,
Scarce in a year their natural form obey:
Pleasure or business, so, our souls admit
For their first mover, and are whirled by it.
Hence is't that I am carried towards the West
This day, when my soul's form bends towards the East.
There I should see a sun, by rising, set,
And by that setting endless day beget;
But that Christ on this cross did rise and fall,
Sin had eternally benighted all.
Yet dare I almost be glad I do not see
That spectacle of too much weight for me.
Who sees God's face, that is self-life, must die;
What a death were it then to see God die?
It made His own lieutenant, Nature, shrink,
It made His footstool crack, and the sun wink.
Could I behold those hands which span the poles
And turn all spheres at once, pierced with those holes?
Could I behold that endless height which is
Zenith to us, and to' our antipodes,
Humbled below us? or that blood which is
The seat of all our souls, if not of His,
Made dirt of dust, or that flesh which was worn
By God for His apparel, ragged and torn?
If on these things I durst not look, durst I
Upon His miserable mother cast mine eye,
Who was God's partner here, and furnished thus
Half of that sacrifice which ransomed us?
Though these things, as I ride, be from mine eye,
They're present yet unto my memory,
For that looks towards them; and Thou look'st towards me,
O Saviour, as Thou hang'st upon the tree;
I turn my back to Thee but to receive
Corrections, till Thy mercies bid Thee leave.
O think me worth Thine anger, punish me,
Burn off my rusts and my deformity,
Restore Thine image, so much, by Thy grace
That Thou may'st know me, and I'll turn my face.

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

The Relic

When my grave is broke up again
Some second guest to entertain
(For graves have learned that woman-head,
To be to more than one a bed),
And he that digs it spies
A bracelet of bright hair about the bone,
Will he not let us alone,
And think that there a loving couple lies,
Who thought that this device might be some way
To make their souls, at the last busy day,
Meet at this grave, and make a little stay?

If this fall in a time or land
Where mis-devotion doth command,
Then he that digs us up will bring
Us to the bishop and the king
To make us relics; then
Thou shalt be a Mary Magdalen, and I
A something else thereby;
All women shall adore us, and some men;
And since at such times miracles are sought,
I would have that age by this paper taught
What miracles we harmless lovers wrought.

First, we loved well and faithfully,
Yet knew not what we loved, nor why;
Difference of sex no more we knew
Than our guardian angels do;
Coming and going, we
Perchance might kiss, but not between those meals;
Our hands ne'er touched the seals
Which nature, injured by late law, sets free.
These miracles we did, but now, alas,
All measure, and all language, I should pass,
Should I tell what a miracle she was.

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

But *Umbriel*, hateful *Gnome*! forbears not so;
He breaks the Vial whence the sorrows flow.
Then see! the nymph in beauteous grief appears,
Her eyes half-languishing, half-drown'd in tears;
On her heav'd bosom hung her drooping head,
Which, with a sigh, she rais'd; and thus she said:
"For ever curs'd be this detested day,
Which snatch'd my best, my fav'rite curl away!
Happy! ah ten times happy, had I been,
If *Hampton-Court* these eyes had never seen!
Yet am not I the first mistaken maid,
By love of Courts to num'rous ills betray'd.
Oh had I rather unadmir'd remain'd
In some lone isle, or distant Northern Land;
Where the gilt Chariot never marks the way,
Where none learn *Ombre*, none e're taste *Bohea*!
There kept my charms conceal'd from mortal eye,
Like roses, that in deserts bloom and die.
What mov'd my mind with youthful Lords to roam?
O had I stay'd, and said my pray'rs at home!
'Twas this, the morning omens seem'd to tell,
Thrice from my trembling hand the patch-box fell;
The tott'ring china shook without a wind,
Nay, *Poll* sat mute, and *Shock* was most unkind!
A *Sylph* too warn'd me of the threats of fate,
In mystic visions, now believ'd too late!
See the poor remnants of these slighted hairs!
My hands shall rend what ev'n thy rapine spares:
These, in two sable ringlets taught to break,
Once gave new beauties to the snowy neck.
The sister-lock now sits uncouth, alone,
And in its fellow's fate foresees its own;
Uncurl'd it hangs, the fatal shears demands,
And tempts once more thy sacrilegious hands.
Oh hadst thou, cruel! been content to seize
Hairs less in sight, or any hairs but these!"

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

But when to mischief mortals bend their will,
How soon they find fit instruments of ill!
Just then, *Clarissa* drew with tempting grace
A two-edg'd weapon from her shining case;
So Ladies in Romance assist their Knight,
Present the spear, and arm him for the fight.
He takes the gift with rev'rence, and extends
The little engine on his fingers' ends;
This just behind *Belinda's* neck he spread,
As o'er the fragrant steams she bends her head.
Swift to the Lock a thousand Sprites repair,
A thousand wings, by turns, blow back the hair,
And thrice they twitch'd the diamond in her ear,
Thrice she look'd back, and thrice the foe drew near.
Just in that instant, anxious *Ariel* sought
The close recesses of the Virgin's thought;
As on the nosegay in her breast reclin'd,
He watch'd th' Ideas rising in her mind,
Sudden he view'd, in spite of all her art,
An earthly Lover lurking at her heart.
Amaz'd, confus'd, he found his pow'r expir'd,
Resign'd to fate, and with a sigh retir'd.

The Peer now spreads the glitt'ring *Forfex* wide,
T' inclose the Lock; now joins it, to divide.
Ev'n then, before the fatal engine clos'd,
A wretched *Sylph* too fondly interpos'd;
Fate urg'd the shears, and cut the *Sylph* in twain,
(But airy substance soon unites again).
The meeting points the sacred hair dissever
From the fair head, for ever, and for ever!

Then flash'd the living lightning from her eyes,
And screams of horror rend th' affrighted skies.
Not louder shrieks to pitying Heav'n are cast,
When husbands or when lap-dogs breathe their last,
Or when rich *China* vessels, fall'n from high,
In glitt'ring dust and painted fragments lie!

"Let wreaths of triumph now my temples twine,"
(The Victor cry'd), "the glorious Prize is mine!"

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

Ye friends to truth, ye statesmen, who survey
The rich man's joys increase, the poor's decay,
'Tis yours to judge how wide the limits stand
Between a splendid and a happy land.
Proud swells the tide with loads of freighted ore,
And shouting Folly hails them from her shore;
Hoards even beyond the miser's wish abound,
And rich men flock from all the world around.
Yet count our gains. This wealth is but a name
That leaves our useful products still the same.
Not so the loss. The man of wealth and pride
Takes up a space that many poor supplied;
Space for his lake, his park's extended bounds,
Space for his horses, equipage, and hounds;
The robe that wraps his limbs in silken sloth
Has robbed the neighbouring fields of half their growth;
His seat, where solitary sports are seen,
Indignant spurns the cottage from the green;
Around the world each needful product flies,
For all the luxuries the world supplies:
While thus the land adorned for pleasure, all
In barren splendour feebly waits the fall.

As some fair female unadorned and plain,
Secure to please while youth confirms her reign,
Slights every borrowed charm that dress supplies,
Nor shares with art the triumph of her eyes;
But when those charms are passed, for charms are frail,
When time advances and when lovers fail,
She then shines forth, solicitous to bless,
In all the glaring impotence of dress.
Thus fares the land, by luxury betrayed,
In nature's simplest charms at first arrayed;
But verging to decline, its splendours rise,
Its vistas strike, its palaces surprise;
While, scourged by famine, from the smiling land
The mournful peasant leads his humble band;
And while he sinks, without one arm to save,
The country blooms – a garden, and a grave.

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

Near yonder thorn, that lifts its head on high,
Where once the signpost caught the passing eye,
Low lies that house where nut-brown draughts inspired,
Where grey-beard mirth and smiling toil retired,
Where village statesmen talked with looks profound,
And news much older than their ale went round.
Imagination fondly stoops to trace
The parlour splendours of that festive place:
The white-washed wall, the nicely sanded floor,
The varnished clock that clicked behind the door;
The chest contrived a double debt to pay,—
A bed by night, a chest of drawers by day;
The pictures placed for ornament and use,
The twelve good rules, the royal game of goose;
The hearth, except when winter chilled the day,
With aspen boughs, and flowers, and fennel gay;
While broken teacups, wisely kept for show,
Ranged o'er the chimney, glistened in a row.
Vain transitory splendours! Could not all
Relieve the tottering mansion from its fall!
Obscure it sinks, nor shall it more impart
An hour's importance to the poor man's heart;
Thither no more the peasant shall repair
To sweet oblivion of his daily care;
No more the farmer's news, the barber's tale,
No more the woodman's ballad shall prevail;
No more the smith his dusky brow shall clear,
Relax his ponderous strength, and lean to hear;
The host himself no longer shall be found
Careful to see the mantling bliss go round;
Nor the coy maid, half willing to be pressed,
Shall kiss the cup to pass it to the rest.

Yes! let the rich deride, the proud disdain,
These simple blessings of the lowly train;
To me more dear, congenial to my heart,
One native charm, than all the gloss of art.
Spontaneous joys, where Nature has its play,
The soul adopts, and owns their first-born sway;
Lightly they frolic o'er the vacant mind,
Unenvied, unmolested, unconfin'd.

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