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General Certificate of Education

2015

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# English Literature

Assessment Unit A2 1

*assessing*

The Study of Poetry 1300–1800  
*and Drama*



AL211

[AL211]

FRIDAY 15 MAY, MORNING

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## 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 Blue (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 the relationship between pardoners and the people of Chaucer's day, examine the **poetic methods** which Chaucer uses to present the relationship between his Pardoner and the people whom he meets.

**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 nature of parable, examine the **poetic methods** which Chaucer uses to present his parable of the three "riotours".

**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 Flea” 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 write about sexual desire.

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

- (b) By referring closely to “Holy Sonnet XIV” (“Batter my heart”) 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 feelings of religious guilt.

**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 female vanity.

**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 eighteenth-century fop, examine the **poetic methods** which Pope uses to present the Baron and Sir Plume as fops.

**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 relationship between tenants and landlords in eighteenth-century rural England, examine the **poetic methods** which Goldsmith uses to present this relationship.

**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 rural life in eighteenth-century England, examine the **poetic methods** which Goldsmith uses to present his version of rural life.

**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 character interactions, structure, language (including imagery) 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*

**Satire is relevant only for the time in which it was written.**

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*

**Good Historical Drama must be true to the facts of history.**

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 always offer the audience a sympathetic presentation of the underdog.**

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*

**Classical and Shakespearean tragedies present extreme, unlikely situations which have little relevance 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 Classical and Shakespearean Tragedy and the modern audience.

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**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))

“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  
Drinketh a draughte. Taak kepe eek what I telle:  
If that the good-man that the beestes oweth  
Wol every wyke, er that the cok him croweth,  
Fastinge, drinken of this welle a draughte,  
As thilke hooly Jewoure 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 wif mistriste,  
Though he the soothe of hir defaute wiste,  
Al had she taken prestes two or thre.

Heere is a miteyn eek, that ye may se.  
He that his hand wol putte in this mitayn,  
He shal have multiplying of his grain  
Whan he hath sowen, be it whete or otes,  
So that he offre pens, or elles gotes.

Goode men and wommen, o thing warne I yow:  
If any wight be in this chirche now  
That hath doon sinne horrible, that he  
Dar nat for shame of it yshriven be,  
Or any womman, be she yong or old,  
That hath ymaad hir housbonde cokewold,  
Swich folk shal have no power ne no grace  
To offren to my relikes in this place.  
And whoso findeth him out of swich blame,  
He wol come up and offre in Goddes name,  
And I assoille him by the auctoritee  
Which that by bulle ygraunted was to me.”

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

“Now,” quod the firste, “thou woost wel we be tweye,  
And two of us shul strenger be than oon.  
Looke whan that he is set, thou right anoon  
Aris as though thou woldest with hym pleye,  
And I shal rive him thurgh the sides tweye,  
Whil that thou strogelest with him as in game,  
And with thy daggere looke thou do the same;  
And thanne shal al this gold departed be,  
My deere freend, bitwixen me and thee.  
Thanne may we bothe oure lustes all fulfille,  
And pleye at dees right at oure owene wille.”  
And thus acorded been these shrewes tweye  
To sleen the thridde, as ye han herd me seye.

This yongeste, which that wente to the toun,  
Ful ofte in herte he rolleth up and doun  
The beautee of these florins newe and brighte.  
“O Lorde,” quod he, “if so were that I mighte  
Have al this tresor to myself allone,  
Ther is no man that liveth under the trone  
Of God, that sholde live so murye as I.”  
And atte laste the feend, oure enemy,  
Putte in his thought that he sholde poison beye,  
With which he mighte sleen his felawes tweye;  
For-why the feend foond hym in swich livinge  
That he hadde leve him to sorwe bringe.  
For this was outrely his fulle entente,  
To sleen hem bothe, and nevere to repente.  
And forth he gooth, no lenger wolde he tarie,  
Into the toun, unto a pothecarie,  
And preyde him that he him wolde selle  
Som poison, that he mighte hise rattes quelle;  
And eek ther was a polcat in his hawe,  
That, as he seyde, his capouns hadde yslawe,  
And fain he wolde wreke him, if he mighte,  
On vermin that destroyed him by nighte.

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

*The Flea*

Mark but this flea, and mark in this,  
How little that which thou deny'st me is;  
It sucked me first, and now sucks thee,  
And in this flea, our two bloods mingled be;  
Thou know'st that this cannot be said  
A sin, nor shame, nor loss of maidenhead;  
Yet this enjoys before it woo,  
And pampered swells with one blood made of two,  
And this, alas, is more than we would do.

O stay, three lives in one flea spare,  
Where we almost, yea more than married are.  
This flea is you and I, and this  
Our marriage bed, and marriage temple is;  
Though parents grudge, and you, we're met,  
And cloistered in these living walls of jet.  
Though use make you apt to kill me,  
Let not to that, self-murder added be,  
And sacrilege, three sins in killing three.

Cruel and sudden, hast thou since  
Purpled thy nail in blood of innocence?  
Wherein could this flea guilty be,  
Except in that drop which it sucked from thee?  
Yet thou triumph'st, and say'st that thou  
Find'st not thyself, nor me, the weaker now;  
'Tis true; then learn how false, fears be;  
Just so much honour, when thou yield'st to me,  
Will waste, as this flea's death took life from thee.



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

*Holy Sonnet XIV ('Batter my heart')*

Batter my heart, three personed God; for You  
As yet but knock, breathe, shine, and seek to mend;  
That I may rise and stand, o'erthrow me, and bend  
Your force, to break, blow, burn, and make me new.  
I, like an usurped town, to another due,  
Labour to admit You, but O, to no end,  
Reason, Your viceroy in me, me should defend,  
But is captived, and proves weak or untrue.  
Yet dearly I love You, and would be loved fain,  
But am betrothed unto Your enemy;  
Divorce me, untie, or break that knot again;  
Take me to You, imprison me, for I,  
Except You enthrall me, never shall be free,  
Nor ever chaste, except You ravish me.

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

And now, unveil'd, the Toilet stands display'd,  
Each silver Vase in mystic order laid.  
First, rob'd in white, the nymph intent adores,  
With head uncover'd, the Cosmetic pow'rs.  
A heav'nly Image in the glass appears,  
To that she bends, to that her eyes she rears;  
Th' inferior Priestess, at her altar's side,  
Trembling, begins the sacred rites of Pride.  
Unnumber'd treasures ope at once, and here  
The various off'rings of the world appear;  
From each she nicely culls with curious toil,  
And decks the Goddess with the glitt'ring spoil.  
This casket *India's* glowing gems unlocks,  
And all *Arabia* breathes from yonder box.  
The Tortoise here and Elephant unite,  
Transform'd to combs, the speckled and the white.  
Here files of pins extend their shining rows,  
Puffs, Powders, Patches, Bibles, Billet-doux.  
Now awful Beauty puts on all its arms;  
The fair each moment rises in her charms,  
Repairs her smiles, awakens ev'ry grace,  
And calls forth all the wonders of her face;  
Sees by degrees a purer blush arise,  
And keener lightnings quicken in her eyes.  
The busy *Sylphs* surround their darling care;  
These set the head, and those divide the hair,  
Some fold the sleeve, whilst others plait the gown;  
And *Betty's* prais'd for labours not her own.

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

Th' advent'rous baron the bright locks admir'd;  
He saw, he wish'd, and to the prize aspir'd.  
Resolv'd to win, he meditates the way,  
By force to ravish, or by fraud betray;  
For when success a Lover's toil attends,  
Few ask, if fraud or force attain'd his ends.

For this, ere *Phœbus* rose, he had implor'd  
Propitious heav'n, and ev'ry pow'r ador'd,  
But chiefly *Love-to Love* an altar built,  
Of twelve vast *French* romances, neatly gilt.  
There lay three garters, half a pair of gloves;  
And all the trophies of his former loves;  
With tender *Billet-doux* he lights the pyre,  
And breathes three am'rous sighs to raise the fire.  
Then prostrate falls, and begs with ardent eyes  
Soon to obtain, and long possess the prize:  
The Pow'rs gave ear, and granted half his pray'r,  
The rest, the winds dispers'd in empty air ...

[Thalestris] said; then raging to *Sir Plume* repairs,  
And bids her Beau demand the precious hairs:  
(*Sir Plume*, of amber Snuff-box justly vain,  
And the nice conduct of a clouded cane)  
With earnest eyes, and round unthinking face,  
He first the snuff-box open'd, then the case,  
And thus broke out – “My Lord, why, what the devil?  
“Z -----ds! damn the lock! 'fore Gad, you must be civil!  
“Plague on't! 'tis past a jest – nay prithee, pox!  
“Give her the hair” – he spoke and rapp'd his box.

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

Amidst thy bowers the tyrant's hand is seen,  
And desolation saddens all thy green:  
One only master grasps the whole domain,  
And half a tillage stints thy smiling plain:  
No more thy grassy brook reflects the day,  
But, chok'd 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 maintain'd 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 alter'd; trade's unfeeling train  
Usurp the land, and dispossess the swain;  
Along the lawn, where scatter'd hamlets rose,  
Unwieldy wealth and cumbrous pomp repose,  
And every want to luxury allied,  
And every pang that folly pays to pride.  
Those gentle hours that plenty bade to bloom,  
Those calm desires that ask'd but little room,  
Those healthful sports that graced the peaceful scene,  
Lived in each look, and brighten'd all the green;  
These, far departing, seek a kinder shore,  
And rural mirth and manners are no more.

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

Near yonder copse, where once the garden smil'd,  
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 wish'd to change, his place;  
Unskilful he to fawn, or seek for power  
By doctrines fashion'd to the varying hour;  
Far other aims his heart had learn'd to prize,  
More skill'd to raise the wretched than to rise.  
His house was known to all the vagrant train,  
He chid their wanderings, but relieved their pain;  
The long-remember'd beggar was his guest,  
Whose beard descending swept his aged breast;  
The ruin'd spendthrift, now no longer proud,  
Claim'd kindred there, and had his claims allow'd;  
The broken soldier, kindly bade to stay,  
Sat by his fire, and talk'd the night away;  
Wept o'er his wounds, or tales of sorrow done,  
Shoulder'd his crutch, and show'd how fields were won.  
Pleased with his guests, the good man learned to glow,  
And quite forgot their vices in their woe;  
Careless their merits, or their faults to scan,  
His pity gave ere charity began.

Thus to relieve the wretched was his pride,  
And e'en his failings lean'd to Virtue's side;  
But in his duty prompt at every call,  
He watch'd and wept, he pray'd and felt, for all.  
And, as a bird each fond endearment tries  
To tempt its new-fledged offspring to the skies,  
He tried each art, reprov'd each dull delay,  
Allured to brighter worlds, and led the way.

Beside the bed where parting life was laid,  
And sorrow, guilt, and pain, by turns dismay'd,  
The reverend champion stood. At his control,  
Despair and anguish fled the struggling soul;  
Comfort came down the trembling wretch to raise,  
And his last faltering accents whisper'd praise.

At church, with meek and unaffected grace,  
His looks adorn'd the venerable place;  
Truth from his lips prevail'd with double sway,  
And fools, who came to scoff, remain'd to pray.





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