



Rewarding Learning

ADVANCED

General Certificate of Education

2016

English Literature

Assessment Unit A2 1

assessing

The Study of Poetry 1300–1800
and Drama



AL211

[AL211]

MONDAY 16 MAY, AFTERNOON

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 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 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 ideas about the sins of gluttony and drunkenness, examine the **poetic methods** which Chaucer uses to present these sins.

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 Good Morrow” 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 explore feelings of 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 write about the speaker’s religious attitudes.

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 eighteenth-century upper-class English society's views of women, examine the **poetic methods** which Pope uses to present these views.

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 nature of mock-heroic poetry, examine the **poetic methods** which Pope uses to present a mock-heroic view of the encounters between Belinda and the Baron.

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 biographical information**, examine the **poetic methods** which Goldsmith uses to present the speaker's thoughts and feelings in the poem.

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 population movements in eighteenth-century rural England, examine the **poetic methods** which Goldsmith uses to present the effects of these population movements.

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*

It is in the nature of satire always to provide a clear moral message.

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 learn little about history from these plays, as the need to engage the audience is always the priority of the dramatist.

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*

It is in the nature of dramas of Social Realism for the characters to blame society rather than themselves for their unhappiness.

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 that it does little more than present the powerlessness of the tragic hero.

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))

Thise riotoures thre of whiche I telle,
Longe erst er prime rong of any belle,
Were set hem in a taverne for to drynke,
And as they sat, they herde a belle clynke
Biforn a cors, was caried to his grave.
That oon of hem gan callen to his knave:
"Go bet," quod he, "and axe redily
What cors is this that passeth heer forby;
And looke that thou reporte his name weel."
"Sire," quod this boy, "it nedeth never-a-deel;
It was me toold er ye cam heer two houres.
He was, pardee, an old felawe of youres;
And sodeynly he was yslayn to-nyght,
Fordronke, as he sat on his bench upright.
Ther cam a privee thief men clepeth Deeth,
That in this contree al the peple sleeth,
And with his spere he smoot his herte atwo,
And wente his wey withouten wordes mo.
He hath a thousand slayn this pestilence.
And, maister, er ye come in his presence,
Me thynketh that it were necessarie
For to be war of swich an adversarie.
Beth redy for to meete hym everemoore;
Thus taughte me my dame; I sey namoore."
"By seinte Marie!" seyde this taverner,
"The child seith sooth, for he hath slayn this yeer,
Henne over a mile, withinne a greet village,
Bothe man and womman, child, and hyne, and page;
I trowe his habitacioun be there.
To been avysed greet wysdom it were,
Er that he dide a man a dishonour."
"Ye, Goddes armes!" quod this riotour,
"Is it swich peril with hym for to meete?
I shal hym seke by wey and eek by strete,
I make avow to Goddes digne bones!
Herkneth, felawes, we thre been al ones;
Lat ech of us holde up his hand til oother,
And ech of us bicomen otheres brother,
And we wol sleen this false traytour Deeth.
He shal be slayn, he that so manye sleeth,
By Goddes dignitee, er it be nyght!"

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

Lo, how that dronken Looth, unkyndely,
Lay by his doghtres two, unwityngly;
So dronke he was, he nyste what he wroghte.

Herodes, whoso wel the stories soghte,
Whan he of wyn was repleet at his feeste,
Right at his owene table he yaf his heeste
To sleen the Baptist John, ful giltelees.

Senec seith a good word doutelees;
He seith he kan no difference fynde
Bitwix a man that is out of his mynde
And a man which that is dronkelewe,
But that woodnesse, yfallen in a shrewe,
Persevereth lenger than dooth dronkenesse.
O glotonye, ful of cursednesse!
O cause first of oure confusioun!
Original of oure dampnacioun,
Til Crist hadde boght us with his blood agayn!
Lo, how deere, shortly for to sayn,
Aboght was thilke cursed vileynye!
Corrupt was al this world for glotonye.

Adam oure fader, and his wyf also,
Fro Paradys to labour and to wo
Were dryven for that vice, it is no drede.
For whil that Adam fasted, as I rede,
He was in Paradys; and whan that he
Eet of the fruyt deffended on the tree,
Anon he was out cast to wo and peyne.
O glotonye, on thee wel oghte us pleyne!
O, wiste a man how manye maladyes
Folwen of excesse and of glotonyes,
He wolde been the moore mesurable
Of his diete, sittyng at his table.
Allas! the shorte throte, the tendre mouth,
Maketh that est and west and north and south,
In erthe, in eir, in water, men to swynke
To gete a glotoun deyntee mete and drynke!
Of this matiere, o Paul, wel kanstow trete:
"Mete unto wombe, and wombe eek unto
mete,
Shal God destroyen bothe," as Paulus seith.
Allas! a foul thyng is it, by my feith,
To seye this word, and fouler is the dede,
Whan man so drynketh of the white and rede
That of his throte he maketh his pryvee,
Thurgh thilke cursed superfluitee.

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

The Good Morrow

I wonder, by my troth, what thou and I
Did, till we loved? were we not weaned till then?
But sucked on country pleasures, childishly?
Or snorted we in the Seven Sleepers' den?
'Twas so; but this, all pleasures fancies be;
If ever any beauty I did see,
Which I desired, and got, 'twas but a dream of thee.

And now good-morrow to our waking souls,
Which watch not one another out of fear;
For love all love of other sights controls,
And makes one little room an everywhere.
Let sea-discoverers to new worlds have gone;
Let maps to others worlds on worlds have shown;
Let us possess one world; each hath one, and is one.

My face in thine eye, thine in mine appears,
And true plain hearts do in the faces rest;
Where can we find two better hemispheres
Without sharp north, without declining west?
Whatever dies, was not mixed equally;
If our two loves be one, or thou and I
Love so alike that none can slacken, none can die.

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

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.

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

Safe past the *Gnome* thro' this fantastick Band,
A Branch of healing *Spleenwort* in his hand.
Then thus address the Pow'r – Hail wayward Queen!
Who rule the Sex to Fifty from Fifteen,
Parent of Vapors and of Female Wit,
Who give th' *Hysteric* or *Poetic* Fit,
On various Tempers act by various ways,
Make some take Physick, others scribble Plays;
Who cause the Proud their Visits to delay,
And send the Godly in a Pett, to pray.
A Nymph there is, that all thy Pow'r disdains,
And thousands more in equal Mirth maintains.
But oh! if e'er thy *Gnome* could spoil a Grace,
Or raise a Pimple on a beauteous Face,
Like Citron-Waters Matrons' Cheeks inflame,
Or change Complexions at a losing Game;
If e'er with airy Horns I planted Heads,
Or ruffled Petticoats, or tumbled Beds,
Or caus'd Suspicion when no Soul was rude,
Or discompos'd the Head-dress of a Prude,
Or e'er to costive Lap-Dog gave Disease,
Which not the Tears of brightest Eyes could ease:
Hear me, and touch *Belinda* with Chagrin;
That single Act gives half the World the Spleen.
The Goddess with a discontented Air
Seems to reject him, tho' she grants his Pray'r.
A wondrous Bag with both her Hands she binds,
Like that where once *Ulysses* held the Winds;
There she collects the Force of Female Lungs,
Sighs, Sobs, and Passions, and the War of Tongues.
A Vial next she fills with Fainting Fears,
Soft Sorrows, melting Grievs, and flowing Tears.
The *Gnome* rejoicing bears her Gifts away.
Spreads his black Wings, and slowly mounts to Day.

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

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, fal'n from high,
In glittering Dust and painted Fragments lie!

Let Wreaths of Triumph now my Temples twine,
(The Victor cry'd) the glorious Prize is mine!
While Fish in Streams, or Birds delight in Air,
Or in a Coach and Six the *British* Fair,
As long as *Atalantis* shall be read,
Or the small Pillow grace a Lady's Bed,
While *Visits* shall be paid on solemn Days,
When numerous Wax-lights in bright Order blaze,
While Nymphs take Treats, or Assignations give,
So long my Honour, Name, and Praise shall live!

[. . .]

See fierce *Belinda* on the *Baron* flies,
With more than usual Lightning in her Eyes;
Nor fear'd the Chief th' unequal Fight to try,
Who sought no more than on his Foe to die.
But this bold Lord, with manly Strength indu'd,
She with one Finger and a Thumb subdu'd:
Just where the Breath of Life his Nostrils drew,
A Charge of *Snuff* the wily Virgin threw;
The *Gnomes* direct, to ev'ry Atome just,
The pungent Grains of titillating Dust.
Sudden, with starting Tears each Eye o'erflows,
And the high Dome re-ecchoes to his Nose.

Now meet thy Fate, incens'd *Belinda* cry'd,
And drew a deadly *Bodkin* from her Side.
(The same, his ancient Personage to deck,
Her great great Grandsire wore about his Neck
In three *Seal-Rings*; which after, melted down,
Form'd a vast *Buckle* for his Widow's Gown:
Her infant Grandame's *Whistle* next it grew,
The *Bells* she gingled, and the *Whistle* blew;
Then in a *Bodkin* grac'd her Mother's Hairs,
Which long she wore, and now *Belinda* wears.)

Boast not my Fall (he cry'd) insulting Foe!
Thou by some other shalt be laid as low.
Nor think, to die dejects my lofty Mind;
All that I dread, is leaving you behind!
Rather than so, ah let me still survive,
And burn in *Cupid's* Flames, – but burn alive.

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

SWEET AUBURN! loveliest village of the plain,
Where health and plenty cheer'd the labouring swain,
Where smiling spring its earliest visit paid,
And parting summer's lingering blooms delay'd:
Dear lovely bowers of innocence and ease,
Seats of my youth, when every sport could please,
How often have I loiter'd o'er thy green,
Where humble happiness endear'd each scene;
How often have I paus'd on every charm,
The shelter'd cot, the cultivated farm,
The never-failing brook, the busy mill,
The decent church that topp'd the neighbouring hill,
The hawthorn bush, with seats beneath the shade,
For talking age and whisp'ring lovers made;
How often have I bless'd the coming day,
When toil remitting lent its turn to play,
And all the village train, from labour free,
Led up their sports beneath the spreading tree;
While many a pastime circled in the shade,
The young contending as the old survey'd;
And many a gambol frolick'd o'er the ground,
And sleights of art and feats of strength went round;
And still as each repeated pleasure tir'd,
Succeeding sports the mirthful band inspir'd;
The dancing pair that simply sought renown,
By holding out to tire each other down;
The swain mistrustless of his smutt'd face,
While secret laughter titter'd round the place;
The bashful virgin's side-long looks of love,
The matron's glance that would those looks reprove:
These were thy charms, sweet village; sports like these,
With sweet succession, taught e'en toil to please;
These round thy bowers their cheerful influence shed,
These were thy charms—But all these charms are fled.

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(Extract 4(b) overleaf)

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

If to the city sped—What waits him there?
To see profusion that he must not share;
To see ten thousand baneful arts combin'd
To pamper luxury and thin mankind;
To see those joys the sons of pleasure know
Extorted from his fellow creature's woe.
Here, while the courtier glitters in brocade,
There the pale artist plies the sickly trade;
Here, while the proud their long-drawn pomps display,
There the black gibbet glooms beside the way.
The dome where Pleasure holds her midnight reign
Here, richly deck'd, admits the gorgeous train;
Tumultuous grandeur crowds the blazing square,
The rattling chariots clash, the torches glare.
Sure scenes like these no troubles e'er annoy!
Sure these denote one universal joy!
Are these thy serious thoughts?—Ah, turn thine eyes
Where the poor houseless shiv'ring female lies.
She once, perhaps, in village plenty bless'd,
Has wept at tales of innocence distress'd;
Her modest looks the cottage might adorn,
Sweet as the primrose peeps beneath the thorn;
Now lost to all; her friends, her virtue fled,
Near her betrayer's door she lays her head,
And, pinch'd with cold, and shrinking from the shower,
With heavy heart deplores that luckless hour,
When idly first, ambitious of the town,
She left her wheel and robes of country brown.

Do thine, sweet AUBURN, thine, the loveliest train
Do thy fair tribes participate her pain?
E'en now, perhaps, by cold and hunger led,
At proud men's doors they ask a little bread!

Ah, no. To distant climes, a dreary scene,
Where half the convex world intrudes between,
Through torrid tracts with fainting steps they go,
Where wild Altama murmurs to their woe.
Far different there from all that charm'd before,
The various terrors of that horrid shore;
Those blazing suns that dart a downward ray,
And fiercely shed intolerable day;
Those matted woods where birds forget to sing,
But silent bats in drowsy clusters cling;
Those pois'nous fields with rank luxuriance crown'd,
Where the dark scorpion gathers death around;
Where at each step the stranger fears to wake
The rattling terrors of the vengeful snake;
Where crouching tigers wait their hapless prey
And savage men more murd'rous still than they;

While oft in whirls the mad tornado flies,
Mingling the ravag'd landscape with the skies,
Far different these from every former scene,
The cooling brook, the grassy-vested green,
The breezy covert of the warbling grove,
That only shelter'd thefts of harmless love.

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