

Centre No.						Paper Reference						Surname	Initial(s)	
Candidate No.						6	3	9	5	/	0	1	Signature	

Paper Reference(s)

6395/01

**Edexcel GCE
English Literature
Advanced**

Unit 5

Poetry and Drama

Monday 11 June 2007 – Morning

Time: 2 hours

Examiner's use only

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Team Leader's use only

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Question Number	Leave Blank
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Materials required for examination
Set texts

Items included with question papers
Nil

Instructions to Candidates

In the boxes above, write your centre number, candidate number, your surname, initial(s) and signature. There are four sections in this paper: Section A: Pre-1770 Poetry, Section B: Post-1770 Poetry, Section C: Pre-1770 Drama and Section D: Post-1770 Drama. Candidates must answer ONE question from Section A **or** Section B **and** ONE question from Section C **or** Section D. **Candidates must answer at least one question on a pre-1770 text.** Indicate which question you are answering by marking the box (☒). If you change your mind, put a line through the box (☒) and then indicate your new question with a cross (☒). Write your answers in the spaces provided in this question paper.

Information for Candidates

This unit targets Assessment Objective AO5ii and also assesses AO1, AO2ii, AO3 and AO4. They are listed at the end of this paper. The total mark for this paper is 100: 50 marks for each question. You are required to have the texts that you have studied with you in the examination. You are expected to make close reference to the texts and to quote from them as appropriate, but you are advised not to quote from them at length, and you should not refer the examiners simply to page, act, scene or line references. Dictionaries may **not** be used in this examination.

Advice to Candidates

You are reminded of the importance of clear English and careful presentation in your answers. You are advised to spend an equal amount of time on each of the two sections of this paper which you choose to answer.

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There are four sections in this paper: Section A: Pre-1770 Poetry, Section B: Post-1770 Poetry, Section C: Pre-1770 Drama and Section D: Post-1770 Drama.

Candidates must answer ONE question from Section A or Section B and ONE question from Section C or Section D. Candidates must answer at least one question on a pre-1770 text.

This unit targets Assessment Objective AO5ii and also assesses AO1, AO2ii, AO3 and AO4.

SECTION A: PRE-1770 POETRY

Candidates must answer ONE question from this Section or Section B.

1. CHAUCER: *The Merchant's Prologue and Tale* (C.U.P.)

Either:

- (a) '*The Merchant's Prologue and Tale* constantly reminds us that pleasures have to be paid for.'

In the light of this assertion, examine lines 411 to 442 (beginning 'He seyde ther was ...' to 'Assoilleth me this question, I prey.') and **at least two** other passages.

Or:

- (b) 'Far-fetched and fanciful one moment, coarse and down-to-earth the next – Chaucer engages the modern reader as playfully as he must have engaged readers in the fourteenth century.'

Examine **at least three** passages in the light of this comment.

Q1

(Total 50 marks)

2. MILTON: *Selected Poems* (Dover)

Either:

- (a) 'Milton's poetry makes sense of the world by showing there is always a purpose in life.'

Explore this point of view by considering 'On His Blindness' and **at least two** other poems, or sections from longer poems.

Or:

- (b) 'Milton is a representative of the times he lived in because his poetry reflects the beliefs and preoccupations of the age; yet his voice is distinctly individual.'

Examine **at least three** poems, or sections from longer poems, in the light of this assertion.

Q2

(Total 50 marks)



<p>3. <i>Edexcel Poetry Anthology</i>: (Section Two: Pre-1770)</p> <p>Either:</p> <p>(a) ‘Poetry shows its imaginative strength by using a specific situation as a starting point for exploring broader themes.’</p> <p>Consider this point of view, using Gray’s ‘Elegy Written in a Country Churchyard’ and at least two other poems, at least one of which must be drawn from another group in this section of the anthology.</p> <p>Or:</p> <p>(b) ‘There is an attitude towards death in pre-1770 poetry which modern readers find difficult to accept.’</p> <p>In the light of this comment, examine at least three poems, drawn from at least two different groups in this section of the anthology.</p> <p style="text-align: right;">(Total 50 marks)</p>	<p>Leave blank</p> <p style="text-align: center;">Q3</p>
<p>4. <i>Eight Metaphysical Poets</i> ed. Dalglish (Heinemann)</p> <p>Either:</p> <p>(a) ‘Metaphysical poets shared with the readers of their time the ability to see abstract concepts in a real and tangible way. The poets’ clarity of vision still appeals to readers today.’</p> <p>Examine Henry Vaughan’s ‘The World’ and at least two other poems in the light of this observation.</p> <p>Or:</p> <p>(b) ‘To understand metaphysical poetry, we need to know what the seventeenth century meant by wit. It is not simply humour as we mean it today.’</p> <p>Examine at least three poems in the light of this assertion.</p> <p style="text-align: right;">(Total 50 marks)</p>	<p style="text-align: center;">Q4</p>



5. POPE: *The Rape of the Lock* (O.U.P.)

Either:

- (a) 'Pope creates a world of gentility and manners which he both mocks and celebrates.'

Examine this view, using as a starting point Canto 1 lines 13 to 66 (beginning 'Sol thro' white curtains ...' to '... in the fields of Air.').

Or:

- (b) '*The Rape of the Lock* is so readable today because its driving force is a war which is as real now as when the poem was written. It is the war between men and women.'

Examine **at least three** passages in the light of this assertion.

(Total 50 marks)

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Q5

TOTAL FOR SECTION A: 50 MARKS



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SECTION B: POST-1770 POETRY

Candidates must answer ONE question from this Section or Section A.

6. TENNYSON: *Selected Poems* (Penguin)

Either:

- (a) ‘The strength of Tennyson’s poetry lies in the powerful contrast he creates between the world of reality – often a bleak reality – and an ideal world that lies out of reach.’

Using **at least three** poems, or parts of poems, consider how far you agree with this observation. Your choice must include ‘The Lotos-Eaters’ **or** ‘Break, break, break’ **or** both.

Or:

- (b) ‘Tennyson’s poetry has many moods – it would be wrong to dismiss him simply as representing Victorian melancholy.’

Consider this point of view, referring to **at least three** poems, or extracts from longer poems, in the selection.

(Total 50 marks)

Q6

7. YEATS: *Selected Poems* (Everyman)

Either:

- (a) ‘Central to Yeats’s poetry is the recognition that all things must change.’

How far do you agree with this assertion? Examine ‘Easter 1916’ and **at least two** other poems.

Or:

- (b) ‘Yeats wished to find a purpose and pattern in what appeared to be the confusion and absurdity of his time.’

Examine **at least three** poems in the light of this comment.

(Total 50 marks)

Q7



<p>8. DUFFY: <i>Selected Poems</i> (Penguin)</p> <p>Either:</p> <p>(a) ‘In Duffy’s poetry, language is used to present us with a world which is turned inside out and upside down.’</p> <p>Examine at least three poems, including ‘Mrs Aesop’, in the light of this assertion.</p> <p>Or:</p> <p>(b) ‘Duffy’s poetry is a plea for justice in an unfair world.’</p> <p>Examine at least three poems in the light of this statement.</p> <p style="text-align: right;">(Total 50 marks)</p>	<p>Leave blank</p> <p style="text-align: center;">Q8</p>
<p>9. LARKIN: <i>The Whitsun Weddings</i> (Faber)</p> <p>Either:</p> <p>(a) ‘Although Larkin is often detached and cynical when observing the world around him, his poetry displays tenderness when dealing with emotion.’</p> <p>Explore this idea, using ‘Broadcast’ and at least two other poems in your answer.</p> <p>Or:</p> <p>(b) ‘Larkin seduces his readers into his own dingy world of boredom, self-pity and disgust.’</p> <p>Analyse at least three poems in the light of this assertion.</p> <p style="text-align: right;">(Total 50 marks)</p>	<p style="text-align: center;">Q9</p>



<p>10. Heinemann Book of Caribbean Poetry selected by McDonald and Brown (Heinemann)</p> <p>Either:</p> <p>(a) ‘These are poems that shock the reader out of complacency by the disturbing way that they present the realities of existence.’</p> <p>What is your response to this statement? Examine at least three poems, one of which should be by either Fred D’Aguiar or Pamela Mordecai.</p> <p>Or:</p> <p>(b) ‘Caribbean poetry communicates its meaning so effectively across the world because of its vivid use of imagery.’</p> <p>Explore at least three poems from the selection in the light of this observation.</p> <p style="text-align: right;">(Total 50 marks)</p>	<p>Leave blank</p> <p style="text-align: center;">Q10</p>
<p>11. HEANEY: <i>New Selected Poems</i> (Faber)</p> <p>Either:</p> <p>(a) ‘Heaney gives us a glimpse of another world, remote from everyday experience.’</p> <p>Explore Heaney’s poetry in the light of this comment, using ‘Bye-Child’ and at least two other poems in your answer.</p> <p>Or:</p> <p>(b) ‘Disappointment and tragedy are powerful driving forces in Heaney’s poetry.’</p> <p>Examine at least three poems in the light of this comment.</p> <p style="text-align: right;">(Total 50 marks)</p>	<p style="text-align: center;">Q11</p>
<p>TOTAL FOR SECTION B: 50 MARKS</p>	



Indicate which question you are answering by marking the box (☒). If you change your mind, put a line through the box (☒) and then indicate your new question with a cross (☒).

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| Question 3(a) ☒ | Question 3(b) ☒ |
| Question 4(a) ☒ | Question 4(b) ☒ |
| Question 5(a) ☒ | Question 5(b) ☒ |
| Question 6(a) ☒ | Question 6(b) ☒ |
| Question 7(a) ☒ | Question 7(b) ☒ |
| Question 8(a) ☒ | Question 8(b) ☒ |
| Question 9(a) ☒ | Question 9(b) ☒ |
| Question 10(a) ☒ | Question 10(b) ☒ |
| Question 11(a) ☒ | Question 11(b) ☒ |

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SECTION C: PRE-1770 DRAMA

Candidates must answer ONE question from this Section or Section D.

12. SHAKESPEARE: *Othello* (New Penguin Shakespeare)

Either:

- (a) ‘In the tragedies, Shakespeare portrays a society in which there is one form of morality and justice for men and an entirely different one for women.’

How far do you consider this an appropriate criticism when applied to *Othello*? You should include in your answer some detailed discussion of appropriate material taken from Act IV, scene 3.

Or:

- (b) ‘In the tragic world of Shakespeare’s play, Fate is shown as invariably siding with the most malicious.’

How far do you consider this a fitting comment on *Othello*? Your answer should include some discussion of **at least two** carefully chosen extracts from the text.

Q12

(Total 50 marks)

13. MARLOWE: *Dr Faustus* (New Mermaids)

Either:

- (a) ‘The way in which Marlowe presents the tragic world of *Dr Faustus* invites us to view the hero’s personal struggle as not so much against evil as against time.’

How far does this seem to you to be an acceptable comment on the play? You should include in your answer some close discussion of relevant material taken from the final scene, Scene 13.

Or:

- (b) ‘In *Dr Faustus*, Marlowe presents a morally confused world which demonstrates the triumph of human weakness over noble ambition.’

How far do you find this an acceptable interpretation of Marlowe’s tragedy? Your answer should include some close discussion of **at least two** extracts from the text.

Q13

(Total 50 marks)



<p>14. WEBSTER: <i>The Duchess of Malfi</i> (New Mermaids)</p> <p>Either:</p> <p>(a) ‘The concept of loyalty within the family is central to the values of the society portrayed in Webster’s play. When this loyalty is betrayed, the result is chaos.’</p> <p>How far does this seem to you to be an acceptable way of reading <i>The Duchess of Malfi</i>? Your answer should include close discussion of relevant material taken from Act III, Scene V.</p> <p>Or:</p> <p>(b) ‘Webster’s <i>The Duchess of Malfi</i> depicts scenes of great cruelty and horror. But even out of this torment, examples emerge of powerfully portrayed moments of great personal courage and dignity.’</p> <p>How far do you find yourself in agreement with this view of the moral world of Webster’s play? Your answer should include some close commentary on at least two relevant extracts from the text.</p> <p style="text-align: right;">(Total 50 marks)</p>	<p>Leave blank</p> <p style="text-align: center;">Q14</p>
<p>15. CONGREVE: <i>The Way of the World</i> (New Mermaids)</p> <p>Either:</p> <p>(a) ‘In his play, Congreve never uses comedy and wit merely to entertain; they are invariably there to make a moral comment on the society of the day.’</p> <p>How far does this seem to you to be an appropriate comment on <i>The Way of the World</i>? Your answer should include some close commentary on the opening lines of Act V, Scene I down to the entry of Lady Wishfort and Mrs. Marwood (line 111).</p> <p>Or:</p> <p>(b) ‘Despite its social satire, Congreve’s play is ultimately romantic: it demonstrates that the most powerful of motivating forces is love.’</p> <p>How far do you agree with this interpretation of <i>The Way of the World</i>? Your answer should include some close discussion of at least two appropriate extracts from the text.</p> <p style="text-align: right;">(Total 50 marks)</p>	<p style="text-align: center;">Q15</p>



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SECTION D: POST-1770 DRAMA

Candidates must answer ONE question from this Section or Section C.

17. SHERIDAN: *The Rivals* (New Mermaids)

Either:

- (a) How far do you agree that in *The Rivals*, Sheridan uses a combination of situation comedy and linguistic humour not just to entertain his audience but also to make serious comments on society and its customs?

As your starting point, you should use relevant material from Act II, Scene II.

Or:

- (b) 'In *The Rivals*, conflict between the sexes is never as dramatically significant as conflict between the generations.'

How far does this seem to you to be a fair comment on Sheridan's play? Your answer should include an examination of **at least two** carefully selected extracts from the text.

Q17

(Total 50 marks)

18. WALCOTT: *The Odyssey* (Faber)

Either:

- (a) 'Though Walcott's dramatic entertainment often presents Odysseus as a social leader in a light-hearted way, the audience is still invited to view the suffering of his adventures as heroic.'

How far do you agree with this view? You should include in your answer some close commentary on material taken from Act Two, Scene IV (The Palace Kitchen).

Or:

- (b) 'Walcott maintains the interest of the modern audience through the variety of the methods he uses to re-tell theatrically the ancient legends of Odysseus's world, rather than through the legends themselves.'

How far do you find yourself in agreement with this view of Walcott's dramatic presentation? Your answer should include an examination of **at least two** carefully chosen extracts from the text.

Q18

(Total 50 marks)



<p>19. SHAFFER: <i>Amadeus</i> (Penguin)</p> <p>Either:</p> <p>(a) ‘The real victim of the world of <i>Amadeus</i> is ironically not Mozart but Salieri. That is what makes the play so tragic.’</p> <p>How far do you find this an acceptable view of Shaffer’s play? You should include in your answer some detailed discussion of the play’s two final scenes from when Salieri says, ‘So I remained in Vienna’ (page 101).</p> <p>Or:</p> <p>(b) ‘The values of the play reveal a corrupt society motivated by complacency about the old and a fear of the new.’</p> <p>How far does this seem to you to be a fair assessment of <i>Amadeus</i>? Your answer should include an examination of at least two carefully chosen extracts from the text.</p> <p style="text-align: right;">(Total 50 marks)</p>	<p>Leave blank</p> <p style="text-align: center;">Q19</p>
<p>20. WILDE: <i>Lady Windermere’s Fan</i> (Penguin)</p> <p>Either:</p> <p>(a) ‘In this play, Wilde invites us to judge his characters, and the society to which they belong, on a very simple basis. We applaud those few who show some concern for others; the rest we simply condemn.’</p> <p>How far do you agree with this assessment? You should include in your answer a close examination of the final pages of the play (pages 66–70) from when Lady Windermere says ‘I am so sorry, Mrs Erlynne, to have kept you waiting.’</p> <p>Or:</p> <p>(b) ‘The bitterness with which Wilde reveals the corruption at the heart of his play’s society completely outweighs the comic banter of much of the dialogue. What is more, it prevents our viewing the play as a comedy.’</p> <p>How far do you agree with this assessment of <i>Lady Windermere’s Fan</i>? Your answer should include an examination of at least two carefully selected extracts from the text.</p> <p style="text-align: right;">(Total 50 marks)</p>	<p style="text-align: center;">Q20</p>



21. WERTENBAKER: *Our Country's Good* (Methuen)

Either:

- (a) 'In her play, Wertebaker writes in such a way that we are compelled to judge her characters and their actions not by the social roles assigned to them but by their individual basic humanity.'

Does this seem to you to be an acceptable claim about the play? You should include in your answer an examination of Act Two, Scenes One and Two.

Or:

- (b) 'Despite the sense of distance created by the play's historical and geographical settings, *Our Country's Good* reveals a world which, in its preoccupations and concerns, is familiar and relevant to a modern audience.'

How far does this seem to you to be a fair comment on Wertebaker's play? Your answer should include an examination of **at least two** carefully selected extracts from the text.

(Total 50 marks)

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Q21

TOTAL FOR SECTION D: 50 MARKS



Indicate which question you are answering by marking the box (☒). If you change your mind, put a line through the box (☒) and then indicate your new question with a cross (☒).

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| Question 13(a) ☒ | Question 13(b) ☒ |
| Question 14(a) ☒ | Question 14(b) ☒ |
| Question 15(a) ☒ | Question 15(b) ☒ |
| Question 16(a) ☒ | Question 16(b) ☒ |
| Question 17(a) ☒ | Question 17(b) ☒ |
| Question 18(a) ☒ | Question 18(b) ☒ |
| Question 19(a) ☒ | Question 19(b) ☒ |
| Question 20(a) ☒ | Question 20(b) ☒ |
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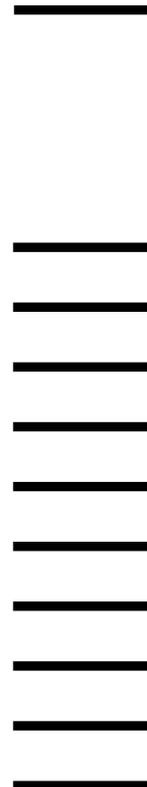
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Assessment Objectives for Unit 5 (6395): Poetry and Drama:

- AO5ii** evaluate the significance of cultural, historical and other contextual influences on literary texts and study
- AO1** communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression
- AO2ii** respond with knowledge and understanding to literary texts of different types and periods, exploring and commenting on relationships and comparisons between literary texts
- AO3** show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings
- AO4** articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers.

