

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**

**Wednesday 11 June 2008 – Afternoon**

**Time: 2 hours**

Examiner's use only

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Team Leader's use only

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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 (X). If you change your mind, put a line through the box (X) and then indicate your new question with a cross (X).

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.

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.

The total mark for this paper is 100: 50 marks for each question. All questions carry equal marks.

**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) 'By including an episode with the gods, Chaucer adds to the artificiality of character and situation in this *Tale*. It has little to say about the real world.'

Examine lines 1007 to 1037 (beginning 'Bright was the day, ...' to 'Thus seith the king that knoweth youre wikkednesse.')

**and at least two other passages in the light of this assertion.**

**Or:**

- (b) 'Chaucer presents us with a world in which rank and status are all-important. Those who attempt to step out of line do so at their peril.'

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

**(Total 50 marks)**

**Q1**

**2. MILTON: *Selected Poems* (Dover)**

**Either:**

- (a) 'Milton glimpsed the divine. The strength of his poetry lies in seeing beyond the immediate world in which he has his being.'

Explore this observation by considering 'At a Solemn Music' and **at least two other poems, or two sections from longer poems.**

**Or:**

- (b) 'The times in which Milton lived required a disciplined and self-denying approach to life. As a result his poetry is strong and disciplined too. The feelings expressed in it, though very powerful, are always under control.'

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

**(Total 50 marks)**

**Q2**



3. *Edexcel Poetry Anthology: Section Two: Pre-1770*

**Either:**

- (a) ‘All poets write about time – the passing of time and the brevity of our lives are their constant themes. Where they differ is the way in which they use imagery to explore these ideas.’

Consider this point of view, using Robert Herrick’s ‘To Daffodils’ and **at least two** other poems, **at least one** of which must be drawn from **another group** in this section of the anthology.

**Or:**

- (b) ‘The poet’s voice, which is often satirical and critical of society, is one that questions the way things are.’

How questioning do you find the poetic voice? In your answer you should examine **at least three** poems, drawn from **at least two** different groups in this section of the anthology.

Q3

(Total 50 marks)

4. *Eight Metaphysical Poets* ed. DalGLISH (Heinemann)

**Either:**

- (a) ‘Metaphysical poetry can strike us as tender and intimate, despite the displays of cleverness characteristic of the age in which it was written.’

Examine George Herbert’s ‘Love’ and **at least two** other poems in the light of this claim.

**Or:**

- (b) ‘Metaphysical poetry surprised and sometimes shocked its seventeenth-century readers. It can still do the same to readers today.’

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

Q4

(Total 50 marks)



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

**Either:**

- (a) 'Pope creates a world without fixed values. It's tragic, it's comic – you hardly know whether to laugh or weep.'

Examine this point of view using as a starting point Canto V, lines 103–150 (from 'Restore the Lock! ...' to '... inscribe *Belinda's* name.'). Use **at least two** other extracts in your answer.

**Or:**

- (b) 'Pope writes about a society far removed from our own. Therefore he has little to say to the modern reader.'

How far do you agree? Examine **at least three** extracts in your answer.

Q5

(Total 50 marks)

**TOTAL FOR SECTION A: 50 MARKS**



**SECTION B: POST-1770 POETRY**

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

**6. TENNYSON: *Selected Poems* (Penguin)**

**Either:**

- (a) ‘Although the voice of the speaker in Tennyson’s poems may be an individual one, it has much to tell us about the spirit of the age in which the poems were written.’

What is your response to this view? You should use ‘Ulysses’ **or** ‘Tiresias’ **or** both in your answer and consider **at least three** poems, or parts of longer poems, in your answer overall.

**Or:**

- (b) ‘It is wrong to see the women in Tennyson’s poetry as simply representing the effects of masculine oppression. They are much stronger and more interesting than that.’

Explore **at least three** poems in the light of this assertion.

**Q6**

**(Total 50 marks)**

**7. YEATS: *Selected Poems* (Everyman)**

**Either:**

- (a) ‘Yeats’s greatest fear is that “things fall apart”: his poetry is a search for order and peace in a world of chaos.’

Explore this judgement using ‘The Second Coming’ and **at least two** other poems from the selection.

**Or:**

- (b) ‘Though Yeats’s escapist and romantic poems are intensely passionate, his poems that embrace causes in the real world are even more so.’

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

**Q7**

**(Total 50 marks)**



**8. DUFFY:** *Selected Poems* (Penguin)

**Either:**

- (a) ‘Duffy’s poetry has the courage to explore issues that society conventionally ignores.’

Examine **at least three** poems, including ‘Warming Her Pearls’, in the light of this judgement.

**Or:**

- (b) ‘It is the thrilling sense of the dangerous world in which we live that makes Duffy’s poetry so vividly alive.’

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

**(Total 50 marks)**

**Q8**

**9. LARKIN:** *The Whitsun Weddings* (Faber)

**Either:**

- (a) ‘Larkin looks at the world with a degree of amusement. It is this sense of humour in his poetry that prevents it from becoming too bleak.’

How far do you agree? In your answer you should examine ‘A Study of Reading Habits’ and **at least two** other poems.

**Or:**

- (b) ‘Larkin’s poetry is that of the loner, commenting on society from a distance.’

Analyse **at least three** poems in the light of this assertion.

**(Total 50 marks)**

**Q9**



10. *Heinemann Book of Caribbean Poetry* selected by McDonald and Brown (Heinemann)

**Either:**

- (a) ‘These poems speak out against injustice in a way that is both clear and intense.’

What is your response to this claim? Examine **at least three** poems, one of which should be by Edward Kamau Braithwaite.

**Or:**

- (b) ‘Although some of the poems included here celebrate the beauty of nature, the most powerful poetic impact comes from those that deplore the grim realities of human existence.’

How far do you agree? You should examine **at least three** poems from the selection in your answer.

Q10

(Total 50 marks)

11. **HEANEY:** *New Selected Poems* (Faber)

**Either:**

- (a) ‘Heaney’s poetry gains strength from the way it focuses our attention on the oppressed and the sidelined in society.’

Explore Heaney’s poetry in the light of this comment, using ‘The Wife’s Tale’ and **at least two** other poems in your answer.

**Or:**

- (b) “‘Lose your innocence. Look, with increased awareness, at the world around you!’ – that is what Heaney’s poetry says to its readers.’

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

Q11

(Total 50 marks)

**TOTAL FOR SECTION B: 50 MARKS**







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**TOTAL FOR SECTION A/B: 50 MARKS**





**SECTION C: PRE-1770 DRAMA**

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

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

**Either:**

- (a) ‘*Othello* examines the power structure in relationships and the ways in which power can be abused.’

How far do you consider this a fitting comment on *Othello*? You should include in your answer an examination of appropriate material taken from Act III, scene 4 from the entry of Bianca on page 83.

**Or:**

- (b) ‘When Othello tells Cassio:

“ ... I love thee,  
But nevermore be officer of mine.”

he points to two contrasting worlds – the world of love and the world of duty. The conflicting values of these worlds are the central concern of the play.’

How far do you agree with this statement? You should include in your answer an examination of **at least two** carefully chosen extracts from the play.

**Q12**

**(Total 50 marks)**

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

**Either:**

- (a) ‘Although we know from the very beginning what is going to happen in the play, we do not lose interest. What holds our attention is the great battle of Good versus Evil, as powerful for audiences today as in Marlowe’s day.’

Consider this point of view, using the Prologue (the CHORUS speech at the start of the play) in your answer in addition to **at least two** other extracts of your choice.

**Or:**

- (b) ‘*Dr Faustus* is a collection of long speeches on issues that were topical in Marlowe’s day, but can have no real dramatic impact on a twenty-first century audience.’

How far do you agree? Refer to **at least two** extracts from the text.

**Q13**

**(Total 50 marks)**



**14. WEBSTER:** *The Duchess of Malfi* (New Mermaids)

**Either:**

- (a) 'By presenting to the audience "the misery of us that are born great" *The Duchess of Malfi* shows us that outside forces will inevitably destroy the individual.'

How far does this seem to you to be a fair comment on Webster's play? Use Act 1, Scene i as a starting point, beginning with the Duchess's speech at line 432:

'Now she pays it.  
The misery of us that are born great,'.

**Or:**

- (b) 'This is a play about a woman and her values which hold firm in a world of vile men.'

How far do you agree with this view of *The Duchess of Malfi*? You should include in your answer an examination of **at least two** carefully chosen extracts from Webster's play.

**Q14**

**(Total 50 marks)**

**15. CONGREVE:** *The Way of the World* (New Mermaids)

**Either:**

- (a) 'Fears of being cheated, of growing old and of not being loved are turned into laughable follies in the comic world of this play.'

Explore Congreve's comic treatment of fears and follies in the light of this statement. You should include in your answer an example of relevant material from the beginning of Act III, Scene i up to Lady Wishfort's exit at line 160.

**Or:**

- (b) 'The play's title is misleading. It is not "the world" that Congreve is writing about but a narrow spectrum of Restoration society.'

How far do you find this a valid judgement? Refer in your answer to **at least two** extracts from the play.

**Q15**

**(Total 50 marks)**



**16. FARQUHAR: *The Recruiting Officer* (New Mermaids)**

**Either:**

- (a) 'In *The Recruiting Officer* Farquhar creates robust female characters and presents us with a society in which both women and men can make full use of their lives.'

How far do you agree? You should include in your answer an examination of Act I, Scene ii.

**Or:**

- (b) 'There is no consideration of right or wrong in this play: nothing is taken seriously. Even love is reduced to the level of a game and courtship is mere recruitment.'

How do you respond to this view of the play? Your answer should include an examination of **at least two** relevant extracts from the text.

Q16

**(Total 50 marks)**

**TOTAL FOR SECTION C: 50 MARKS**



**SECTION D: POST-1770 DRAMA**

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

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

**Either:**

- (a) ‘Mrs Malaprop’s misuse of language is more than just a passing joke. The main focus of the play is on a society in which some people are clever and others fail to be quite clever enough. Mrs Malaprop’s malapropisms are a perfect illustration of this failure.’

How far do you agree with this view of the play? You should include in your answer some consideration of Mrs Malaprop’s conversation with Sir Anthony in Act I, Scene ii.

**Or:**

- (b) ‘*The Rivals* appeals to us today because its collection of shallow, self-seeking characters belongs to the twenty-first century as much as it clearly did to the eighteenth.’

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.

**(Total 50 marks)**

**Q17**

**18. WALCOTT: *The Odyssey* (Faber)**

**Either:**

- (a) ‘Walcott has a sense of the absurd, which enriches the story he tells and makes it meaningful outside of the classical context in which it was originally written.’

How far do you agree with this view? You should include in your answer a close examination of material taken from Act Two, Scene I.

**Or:**

- (b) ‘We have lost the traditional concept of a hero in our modern age. Therefore Walcott makes Penelope call her husband an “odd Zeus” or a “beggar”. What emerges is a new kind of hero, a hero for our times.’

How helpful do you find this view of Walcott’s play? Your answer should include an extract from **at least two** relevant examples from the text.

**(Total 50 marks)**

**Q18**



**19. SHAFFER:** *Amadeus* (Penguin)**Either:**

- (a) 'We relate to the mediocrity of Salieri and, like him, resent the genius of Mozart, because we ourselves have ordinary talents and belong in an ordinary world.'

What is your response to this assertion? You should include in your answer some discussion of Salieri's soliloquy at the end of Act I from '*Capisco!* I know my fate' onwards.

**Or:**

- (b) 'Music is everywhere in *Amadeus*, in the stage directions and in what the characters say. It serves to focus the audience's attention on conflict in the play.'

How far do you agree with this comment on Shaffer's play? Your answer should include **at least two** carefully chosen extracts from the text.

Q19

**(Total 50 marks)****20. WILDE:** *Lady Windermere's Fan* (Penguin)**Either:**

- (a) 'The dialogue seems to be quite trivial, but the true nature of society is revealed through the hints and misunderstandings that lie beneath the surface.'

How far do you agree with this view of *Lady Windermere's Fan*? You should include in your answer a close examination of the opening of the play up to the announcement of the entry of the Duchess of Berwick and Lady Agatha (pages 13–17).

**Or:**

- (b) 'Wilde is skilful in engaging the audience's sympathy for someone who would have been condemned by society as a "bad mother".'

How far do you agree with this judgement of Wilde's presentation of Mrs Erlynne? Your answer should include an examination of **at least two** extracts from the play.

Q20

**(Total 50 marks)**

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

**Either:**

- (a) '*Our Country's Good* brings together two worlds – the world of Farquhar's play and the world of the convict colony – so that they illuminate each other in a powerful and dramatic way.'

How far do you agree with this comment on the play? You should include in your answer an examination of Act Two, Scene Nine: 'A Love Scene'.

**Or:**

- (b) 'Relationships between men and women in this play are seen as predominantly destructive.'

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

Q21

**(Total 50 marks)**

**TOTAL FOR SECTION D: 50 MARKS**









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**TOTAL FOR PAPER: 100 MARKS**

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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.

