

OXFORD CAMBRIDGE AND RSA EXAMINATIONS

Advanced GCE

ENGLISH LITERATURE

2710

Poetry and Drama Pre-1900 (Closed Text)

Tuesday

24 JANUARY 2006

Morning

2 hours

Additional materials:

16 page answer booklet

TIME 2 hours

INSTRUCTIONS FOR CANDIDATES

- Write your name, Centre number and Candidate number in the spaces on the answer booklet. If you use more than one booklet, fasten them together.
- Answer **two** questions: **one** from Section A and **one** from Section B.
- At least **one** answer must be on a text published pre-1770*.

SECTION A: Poetry

Geoffrey Chaucer: *The Merchant's Prologue and Tale**

Andrew Marvell: *Selected Poems**

John Milton: *Paradise Lost Books 1 and 2**

John Dryden: *Selected Poems**

William Blake: *Selected Poems*

Emily Dickinson: *Selected Poems*

SECTION B: Drama

William Shakespeare: *King Lear**

William Shakespeare: *Measure for Measure**

Ben Jonson: *Volpone**

Aphra Behn: *The Rover**

John Gay: *The Beggar's Opera**

Oscar Wilde: *The Importance of Being Earnest*

This is a closed text examination: no text books or sources of reference are allowed in the examination room.

INFORMATION FOR CANDIDATES

- The number of marks for each question is 30. This is shown in brackets [] at the end of each question.
- The total number of marks for this Unit is 60.
- You will be awarded marks for the quality of written communication in your answers.

This question paper consists of 5 printed pages and 3 blank pages.

SECTION A: Poetry

Answer **one** question from this section.

GEOFFREY CHAUCER: *The Merchant's Prologue and Tale****EITHER**

- 1 (a) How far do you agree that *The Merchant's Prologue and Tale* is 'a study in possession and obsession'?

[30]

OR

- (b) To what extent do you agree that *The Merchant's Prologue and Tale* is 'a cynical attack on the institution of marriage'?

[30]

ANDREW MARVELL: *Selected Poems****EITHER**

- 2 (a) 'The poetry of civilised order and detachment.' How far and in what ways does your own reading of Marvell's *Selected Poems* lead you to agree with this view?

[30]

OR

- (b) 'Marvell writes love poems, but he is not primarily a love poet ... his deepest passion is for nature.' To what extent do you agree with this view of Marvell's poetry?

[30]

JOHN MILTON: *Paradise Lost Books 1 and 2****EITHER**

- 3 (a) 'A great tragic figure.' How far do you agree with this view of Satan in *Paradise Lost Books 1 and 2*?

[30]

OR

- (b) 'Darkness and disorder characterise Milton's universe.' How far does your reading of *Paradise Lost Books 1 and 2* lead you to agree?

[30]

JOHN DRYDEN: *Selected Poems****EITHER**

- 4 (a) 'Dryden's poetry is never solemn: a vein of wit runs through even his most serious work.' How far do you agree? [30]

OR

- (b) 'A powerful protest against the harshness of human existence.' To what extent do you agree with this view of Dryden's poetry? [30]

WILLIAM BLAKE: *Selected Poems***EITHER**

- 5 (a) 'Contraries and opposites illuminate his poetic vision.' How far do you agree with this view of Blake's poetry? [30]

OR

- (b) 'In Blake's view of the world, nature liberates: man imprisons.' How far does your reading of the *Selected Poems* lead you to agree? [30]

EMILY DICKINSON: *Selected Poems***EITHER**

- 6 (a) 'Her poetry is the language of extreme experience.' How far do you agree with this view of Dickinson's poetry? [30]

OR

- (b) 'Dickinson's poetry is characterised by its playful blending of opposing views'. How far and in what ways do you agree? [30]

SECTION B: *Drama*

Answer **one** question from this section.

WILLIAM SHAKESPEARE: *King Lear**

EITHER

- 7 (a) How far would you agree that in the play *King Lear*, 'Lear gets no more than he deserves'? [30]

OR

- (b) 'Much of the play's power lies in its contrast of extreme violence and extreme gentleness.' How far do you agree with this view of the play *King Lear*? [30]

WILLIAM SHAKESPEARE: *Measure for Measure**

EITHER

- 8 (a) 'The Duke is a manipulator whose motives are ultimately selfish.' How far do you agree? [30]

OR

- (b) 'In *Measure for Measure*, men are represented as weak, women as strong.' How far do you agree? [30]

BEN JONSON: *Volpone**

EITHER

- 9 (a) 'The play's humour is rooted in man's all-consuming greed.' How far and in what ways do you find this view of the play helpful? [30]

OR

- (b) 'As men become animals, true humanity is extinguished.' How adequate do you find this view of the play *Volpone*? [30]

APHRA BEHN: *The Rover****EITHER**

- 10 (a) How far do you agree that 'in *The Rover*, Behn explores the balance of power between men and women'? [30]

OR

- (b) 'Willmore is an attractive figure, lively and good-natured.'
'Willmore is passive, drunken and ineffectual.'

How far do you find the above views helpful to your understanding of Willmore in *The Rover*? [30]

JOHN GAY: *The Beggar's Opera****EITHER**

- 11 (a) How far does your reading of *The Beggar's Opera* lead you to agree that 'a fine balance is maintained between sentimentality and satire in the play'? [30]

OR

- (b) How far and in what ways do you agree that 'humour in *The Beggar's Opera* arises from the conflicts between love, marriage and social conventions'? [30]

OSCAR WILDE: *The Importance of Being Earnest***EITHER**

- 12 (a) How far do you agree with the view that 'the tensions within the pairs of central characters are essential to the play's comic effects'? [30]

OR

- (b) '*The Importance of Being Earnest* is a frivolous play with serious implications.' How far do you agree with this view? [30]

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (OCR) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

OCR is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.