

OXFORD CAMBRIDGE AND RSA EXAMINATIONS

Advanced GCE

ENGLISH LITERATURE

2710

Poetry and Drama Pre-1900 (Closed Text)

Monday

12 JUNE 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**

George Herbert: *Selected Poems**

John Milton: *Paradise Lost Books 9 and 10**

John Dryden: *Selected Poems**

William Blake: *Selected Poems*

Gerard Manley Hopkins: *Selected Poems*

SECTION B: Drama

William Shakespeare: *Hamlet**

William Shakespeare: *Measure for Measure**

Thomas Middleton: *The Changeling**

Aphra Behn: *The Rover**

John Gay: *The Beggar's Opera**

George Bernard Shaw: *Mrs Warren's Profession*

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) '*The Merchant's Prologue and Tale* disturbs more than it amuses.' How far do you agree? [30]

OR

- (b) 'May and Damyan are presented as no more than cold, scheming stereotypes.' How far does your own reading of *The Merchant's Prologue and Tale* support this view? [30]

GEORGE HERBERT: *Selected Poems****EITHER**

- 2 (a) 'Herbert's poetry explores the tensions between the world and the spirit.' How far and in what ways do you agree with this view? [30]

OR

- (b) How far do you agree that 'Herbert's poetry is the complex expression of simple faith'? [30]

JOHN MILTON: *Paradise Lost Books 9 and 10****EITHER**

- 3 (a) How far and in what ways do you consider *Paradise Lost Books 9 and 10* to be 'a study in destruction'? [30]

OR

- (b) 'In *Paradise Lost Books 9 and 10*, Adam is the heroic character, but Eve the more interesting.' How far do you agree? [30]

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

- 4 (a) How far do you agree that in his poetry 'Dryden is both amused and disgusted by the world in which he lives'? [30]

OR

- (b) How far do you agree with the view that 'Dryden's poetry offers reasoned explorations of life's uncertainties'? [30]

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

- 5 (a) 'The child is central to Blake's poetic vision.' How far and in what ways does your reading of Blake's poetry lead you to agree? [30]

OR

- (b) 'Conflict lies at the heart of Blake's poetry.' To what extent does your own reading of the *Selected Poems* support this view? [30]

GERARD MANLEY HOPKINS: *Selected Poems***EITHER**

- 6 (a) 'In his poetry Hopkins shows man wrestling with God – but also surrendering to God.' How far and in what ways does your own reading of Hopkins's poetry support this view? [30]

OR

- (b) How far do you agree with the view that 'in his poetry, Hopkins's central concern is to find order and certainty in the world'? [30]

SECTION B: *Drama*

Answer **one** question from this section.

WILLIAM SHAKESPEARE: *Hamlet**

EITHER

- 7 (a) 'Ophelia and Gertrude are both victims.' How far do you agree with this view? [30]

OR

- (b) How far do you agree with the view that 'it is emotion, not reflection, which spurs Hamlet to action in the play'? [30]

WILLIAM SHAKESPEARE: *Measure for Measure**

EITHER

- 8 (a) '*Measure for Measure* explores different kinds of corruption.' How far and in what ways do you agree? [30]

OR

- (b) 'As a conclusion, the play's final scene is suitably unsettling.' How far do you agree with this view of *Measure for Measure*? [30]

THOMAS MIDDLETON: *The Changeling**

EITHER

- 9 (a) 'The mad-house sub-plot is crucial to the dramatic effect of *The Changeling*.' How far and in what ways do you agree? [30]

OR

- (b) 'At the end of *The Changeling* the audience is left with no pity for the dead characters.' How far do you agree with this view? [30]

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

- 10 (a) 'The play's carnival setting may liberate the characters, but it has its darker side.' How far and in what ways do you find this comment helpful to your reading of *The Rover*? [30]

OR

- (b) 'Despite her vitality, Angellica Bianca is, in the end, a victim.' Explore your own view of Angellica Bianca in *The Rover* in the light of this comment. [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 it is 'a play about the tensions between romance and reality'? [30]

OR

- (b) 'The contradictions in Macheath's personality make him an attractive hero.' How far do you agree? [30]

GEORGE BERNARD SHAW: *Mrs Warren's Profession***EITHER**

- 12 (a) 'Gentleness, not weakness, is a distinguishing quality of the men in the play.' How far do you agree with this view of the male characters in *Mrs Warren's Profession*? [30]

OR

- (b) How far does your reading of *Mrs Warren's Profession* lead you to agree that 'Vivie's final choice is to reject real life'? [30]

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