

**ADVANCED GCE UNIT  
ENGLISH LITERATURE**

Poetry and Drama Pre-1900 (Closed Text)

**WEDNESDAY 24 JANUARY 2007**

**2710**

Morning

Time: 2 hours

Additional materials: Answer Booklet (16 pages)



**INSTRUCTIONS TO 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 document consists of **6** printed pages and **2** 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 'throughout the Tale, Januarie is presented as a blind fool whose dream has been false from the beginning'? [30]

**OR**

- (b) 'In his *Prologue and Tale*, the Merchant presents a one-sided view of the battle of the sexes.' How far do you agree? [30]

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

- 2 (a) 'Wit, passion and drama characterise Herbert's poetry.' How far and in what ways do you agree with this view? [30]

**OR**

- (b) 'Herbert's religious poetry is firmly rooted in earthly life.' How far do you agree? [30]

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

- 3 (a) 'In *Paradise Lost Books 9 and 10*, Satan plays contrasting roles: seducer, adventurer, hero.' How far and in what ways do you agree with this view? [30]

**OR**

- (b) 'Joy and the loss of joy are central to *Paradise Lost Books 9 and 10*.' To what extent do you agree with this view? [30]

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

- 4 (a) 'The correction of vice and folly is Dryden's main poetic concern.' How far do you agree? [30]

**OR**

- (b) 'Poetry of debate and argument.' How far do you agree with this view of Dryden's poetry? [30]

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

- 5 (a) How far and in what ways do you agree that 'images of fear, horror and revulsion dominate Blake's poetry'? [30]

**OR**

- (b) 'The power of Blake's poetry is to make the reader see the world afresh.' How far do you agree? [30]

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

- 6 (a) How far would you agree that in his poetry 'Hopkins depicts both the horror and the beauty of the natural world'? [30]

**OR**

- (b) 'At its most powerful, Hopkins's poetry expresses the struggle between self and duty.' How far and in what ways do you agree with this view? [30]

**SECTION B: Drama**

Answer **one** question from this section.

**WILLIAM SHAKESPEARE: *Hamlet*\*****EITHER**

- 7 (a) How far and in what ways do you agree that 'in the play *Hamlet*, children are destroyed by their parents'?

**[30]****OR**

- (b) How far does your reading of *Hamlet* lead you to agree that 'Claudius is more a figure to be pitied than a villain'?

**[30]****WILLIAM SHAKESPEARE: *Measure for Measure*\*****EITHER**

- 8 (a) How far do you agree that 'Isabella's honesty and innocence make her the source of disorder in the play'?

**[30]****OR**

- (b) 'The characters of the Vienna underworld – Pompey, Mistress Overdone, Barnadine and their companions – are crucial to the dramatic effects of the play.' How far do you agree?

**[30]****THOMAS MIDDLETON: *The Changeling*\*****EITHER**

- 9 (a) 'The comedy in the play serves only to intensify the tragedy.' How far and in what ways do you find this comment helpful to your reading of *The Changeling*?

**[30]****OR**

- (b) 'Complete gentleman and survivor, Alsemero is crucial to the effects of the play.' How far do you agree with this view of *The Changeling*?

**[30]**

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

- 10 (a) 'No more than a skilful player of "the marriage game".' How helpful do you find this view of Hellena in *The Rover*? [30]

**OR**

- (b) How far would you agree that 'the excitement of *The Rover* lies in the use of disguise and sexual temptation'? [30]

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

- 11 (a) 'In *The Beggar's Opera* the worlds of rich and poor are shown to operate in exactly the same way.' How far do you agree? [30]

**OR**

- (b) 'The play's comedy is uncomfortably dark and ironic.' How far do you agree with this view of *The Beggar's Opera*? [30]

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

- 12 (a) How far do you agree with the view that '*Mrs Warren's Profession* is primarily a play about two women, each fighting for control of her life?' [30]

**OR**

- (b) 'The women in the play are realists; the men are romantics.' How far do you agree with this view of *Mrs Warren's Profession*? [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.