

ADVANCED GCE UNIT ENGLISH LITERATURE

2710

Poetry and Drama Pre-1900 (Closed Text)

MONDAY 11 JUNE 2007

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.

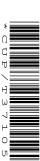
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SECTION A: Poetry

Answer one question from this section.

GEOFFREY CHAUCER: The Merchant's Prologue and Tale*

EITHER

1 (a) 'Januarie's garden is presented as both paradise and prison.' How helpful do you find this view to your understanding of the poem? [30]

OR

(b) 'Deception and dishonesty drive *The Merchant's Prologue and Tale*.' How far do you agree? [30]

GEORGE HERBERT: Selected Poems*

EITHER

2 (a) 'At its most effective Herbert's poetry is "plain in language and homely in imagery".' How far do you agree? [30]

OR

(b) How far do you agree that 'in his poetry, Herbert's relationship with God is both challenging and intimate'? [30]

JOHN MILTON: Paradise Lost Books 9 and 10*

EITHER

(a) 'The reconciliation of Adam and Eve, rather than their fall, is at the heart of *Paradise Lost Books 9 and 10*.' How far do you agree? [30]

OR

(b) How far and in what ways do you consider *Paradise Lost Books 9 and 10* to be 'an exploration of loneliness'? [30]

JOHN DRYDEN: Selected Poems*

EITHER

4 (a) How far and in what ways do you agree that 'Dryden's poetic imagination was fired as much by the past as by the present'? [30]

OR

(b) 'Dryden's poetry presents a vigorously unsentimental view of humanity.' How far do you agree? [30]

WILLIAM BLAKE: Selected Poems

EITHER

5 (a) 'Blake's poetry is concerned less with the natural world than with the world of the imagination'. How far do you agree? [30]

OR

(b) 'The particular strength of Blake's poetry lies in its ability to evoke sympathy for the sufferings of others.' How far and in what ways do you agree? [30]

GERARD MANLEY HOPKINS: Selected Poems

EITHER

6 (a) 'Hopkins's religious poetry is dominated by fear rather than joy.' How far and in what ways do you agree? [30]

OR

(b) 'Hopkins's poetry appeals more to the senses than to the intellect.' How far do you agree? [30]

SECTION B: Drama

Answer one question from this section.

WILLIAM SHAKESPEARE: Hamlet*

EITHER

7 (a) 'All the characters are prisoners.' How far and in what ways do you find this comment helpful to your reading of the play *Hamlet*? [30]

OR

(b) How far do you agree that 'loyalty is the one redeeming virtue in the play *Hamlet*'? [30]

WILLIAM SHAKESPEARE: Measure for Measure*

EITHER

8 (a) How far do you agree with the view that 'the main villain of the play is not Angelo, but the Duke, his master'? [30]

OR

(b) How far does your reading of *Measure for Measure* lead you to agree that it is 'a play overshadowed by the idea of death'? [30]

THOMAS MIDDLETON: The Changeling*

EITHER

9 (a) How far and in what ways do you agree that 'De Flores is at once hero and villain in The Changeling'?
[30]

OR

(b) How far does your reading of *The Changeling* lead you to agree that 'the play's power lies in the gradual unfolding of corruption and madness'? [30]

APHRA BEHN: The Rover*

EITHER

10 (a) 'Willmore, arrogant and ruthless as his name implies, is the villain of *The Rover*.' How far and in what ways do you agree with this view?[30]

OR

(b) How far and in what ways do you agree that 'in *The Rover*, women struggle to gain control of their lives'? [30]

JOHN GAY: The Beggar's Opera*

EITHER

11 (a) How far and in what ways do you agree that 'the conclusion of *The Beggar's Opera* is appropriately cynical'? [30]

OR

(b) How far and in what ways do you agree that 'The Beggar's Opera presents a highly satirical view of marriage'? [30]

GEORGE BERNARD SHAW: Mrs Warren's Profession

EITHER

12 (a) 'Despite their arguments, Vivie and her mother are shown to have more in common than either of them recognises.' How far do you agree? [30]

OR

(b) 'Mrs Warren's Profession is chiefly concerned to attack sexual hypocrisy.' How far and in what ways do you agree with this view of the play? [30]

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