

**ADVANCED GCE UNIT
ENGLISH LITERATURE**

Poetry and Drama Pre-1900 (Closed Text)

MONDAY 11 JUNE 2007

2710

Morning

Time: 2 hours

Additional materials: Answer Booklet (16 pages)



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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) '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**

- 3 (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'?

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'?

OR

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

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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