

ADVANCED GCE 2710

**ENGLISH LITERATURE** 

Poetry and Drama Pre-1900 (Closed Text)

**WEDNESDAY 23 JANUARY 2008** 

Morning

Time: 2 hours

Additional materials: Answer Booklet (16 pages)



- Write your name in capital letters, your Centre Number and Candidate Number in the spaces provided on the Answer Booklet.
- If you use more than one booklet, fasten them together.
- Read each question carefully and make sure that you know what you have to do before starting your answer.
- 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

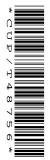
This is a closed text examination: no text books or sources of reference are allowed in the examination room

#### INFORMATION FOR CANDIDATES

- The number of marks for each question is given in brackets [ ] at the end of each question or part question.
- The total number of marks for this paper is 60 (30 marks for each question).
- 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) How far and in what ways do you agree that 'The Merchant's Prologue and Tale is a study in power and powerlessness'? [30]

## **OR**

(b) 'An appropriate conclusion to a cynical tale.' How far and in what ways does your reading of the ending of *The Merchant's Prologue and Tale* lead you to agree? [30]

## GEORGE HERBERT: Selected Poems\*

#### **EITHER**

2 (a) 'Poetry of order and compression.' How far and in what ways do you agree with this view of Herbert's poetry? [30]

#### OR

(b) 'Herbert's poems chart a painful journey towards acceptance.' How far and in what ways do you agree? [30]

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

## **EITHER**

(a) 'The best of times, the worst of times.' How far and in what ways do you agree with this reading of *Paradise Lost Books 9 and 10?*[30]

# OR

(b) How far and in what ways do you agree that 'in *Paradise Lost Books 9 and 10* our sympathies lie more with the deceiver than the deceived'? [30]

#### JOHN DRYDEN: Selected Poems\*

## **EITHER**

4 (a) 'Dryden's poetry challenges and surprises its readers through its variety.' How far and in what ways do you agree?
[30]

**OR** 

(b) 'Poetry of the head rather than the heart.' How far and in what ways do you agree with this view of Dryden's poetry? [30]

# WILLIAM BLAKE: Selected Poems

#### **EITHER**

5 (a) 'Lyrical expressions of human longing.' How far and in what ways do you agree with this view of Blake's poetry?[30]

**OR** 

(b) 'Poems of vision, rather than social reform.' How far and in what ways do you agree with this view of Blake's poetry? [30]

## **GERARD MANLEY HOPKINS: Selected Poems**

#### **EITHER**

**6 (a)** 'In Hopkins's poetry nature comforts; man disturbs.' 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 Hopkins's poetry the difficulties of language and style intensify the expression of powerful feeling'? [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 'the story of Polonius and his children is a tragedy within a tragedy'? [30]

## **OR**

(b) 'Corruption permeates the play *Hamlet* at every level.' How far and in what ways do you agree? [30]

## WILLIAM SHAKESPEARE: Measure for Measure\*

## **EITHER**

8 (a) How far and in what ways do you agree that 'in *Measure for Measure* moral dilemmas are clearly presented and resolved'? [30]

#### OR

(b) 'A complex character deserving sympathy.' How far and in what ways do you agree with this view of Angelo in *Measure for Measure*? [30]

# THOMAS MIDDLETON: The Changeling\*

# **EITHER**

(a) 'A play more of class revenge than of sexual revenge.' How far and in what ways do you agree with this view of *The Changeling*?[30]

#### OR

(b) 'De Flores controls much of the audience's response to the play.' How far and in what ways do you agree with this view of *The Changeling*? [30]

#### APHRA BEHN: The Rover\*

## **EITHER**

**10 (a)** 'Though the play has comic elements, the view of human nature it offers is depressing.' How far and in what ways do you agree with this view of *The Rover*? [30]

**OR** 

(b) 'The Rover's carnival setting liberates by permitting characters, for once, to face the truth.'
How far and in what ways do you agree with this view of the play? [30]

# JOHN GAY: The Beggar's Opera\*

#### **EITHER**

**11 (a)** 'The Beggar's Opera presents a world organised and managed by women.' How far and in what ways do you agree with this view?

[30]

**OR** 

(b) 'Playing with the idea of being a play is central to the effect of *The Beggar's Opera*.' How far and in what ways do you agree? [30]

## GEORGE BERNARD SHAW: Mrs Warren's Profession

#### **EITHER**

**12 (a)** 'The play prevents us from sympathising with either Vivie or her mother.' How far and in what ways do you agree with this view of *Mrs Warren's Profession*? [30]

**OR** 

(b) How far and in what ways do you agree that 'Mrs Warren's Profession is a play about the conflict between the real world and the world of moral ideals'? [30]

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