

ADVANCED GCE
ENGLISH LITERATURE

Poetry and Drama Pre-1900 (Closed Text)

WEDNESDAY 23 JANUARY 2008

2710

Morning
Time: 2 hours

Additional materials: Answer Booklet (16 pages)



INSTRUCTIONS TO CANDIDATES

- 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.

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 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

- 3 (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**

- 9 (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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