

ADVANCED GCE
ENGLISH LITERATURE

Poetry and Drama Pre-1900 (Closed Text)

WEDNESDAY 11 JUNE 2008

2710

Afternoon
Time: 2 hours

Additional materials (enclosed): None

Additional materials (required):
Answer Booklet (16 page)



This is a closed text examination. No text books or sources of information are allowed in the examination room.

INSTRUCTIONS TO CANDIDATES

- Write your name in capital letters, your Centre Number and Candidate Number in the spaces 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*

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) 'A sordid tale of love and betrayal.' How far and in what ways does your reading of *The Merchant's Prologue and Tale* lead you to agree with this view? **[30]**

OR

- (b) 'Throughout *The Merchant's Prologue and Tale* women have the upper hand.' How far and in what ways do you agree? **[30]**

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

- 2 (a) 'Although Herbert sings of sin, his theme is love.' How far and in what ways do you agree? **[30]**

OR

- (b) How far and in what ways do you agree with the view that 'simplicity is Herbert's greatest strength'?

[30]**JOHN MILTON: *Paradise Lost Books 9 and 10******EITHER**

- 3 (a) 'In *Paradise Lost Books 9 and 10* Milton explores both the delights and dangers of independence.' 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 '*Paradise Lost Books 9 and 10* are less about loss than about growth and gain'?

[30]

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

- 4 (a) 'Dryden's poetry evokes imaginative sympathy with a wide range of human situations and feelings.' How far and in what ways do you agree? [30]

OR

- (b) 'The orderly chronicler of his age.' How far and in what ways do you agree with this view of Dryden's poetry? [30]

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

- 5 (a) 'Blake's most effective poetry explores a world of suffering and loss.' 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 'Blake's poetry gains its energy from its contradictions'? [30]

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

- 6 (a) 'Hopkins's poetry celebrates beauty whilst lamenting its passing.' How far and in what ways do you agree? [30]

OR

- (b) How far and in what ways do you agree that 'much of Hopkins's poetry powerfully dramatises the experience of pain'? [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 'Horatio is crucial to the meaning and effects of the play *Hamlet*'? [30]

OR

- (b) 'Hamlet avenges his mother, rather than his father.' How far and in what ways do you agree? [30]

WILLIAM SHAKESPEARE: *Measure for Measure**

EITHER

- 8 (a) 'The only truly sympathetic character in the play is Lucio.' How far and in what ways do you find this comment helpful to your understanding of *Measure for Measure*? [30]

OR

- (b) 'In *Measure for Measure* nobody receives justice.' How far and in what ways do you agree? [30]

THOMAS MIDDLETON: *The Changeling**

EITHER

- 9 (a) '*The Changeling* depends for its dramatic effect on a sense of enclosed spaces and constriction.' How far and in what ways do you agree with this view of the play? [30]

OR

- (b) 'Beatrice's disintegration both fascinates and repels.' How far and in what ways do you agree? [30]

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

- 10 (a)** 'Despite the poses adopted by the male characters in *The Rover*, the true predators in the play are the women.' How far and in what ways do you agree? **[30]**

OR

- (b)** 'Relationships are shown to be as much a matter of economics as of emotion.' How far and in what ways do you agree with this view of *The Rover*? **[30]**

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

- 11 (a)** 'Peachum is crucial to the dramatic effects of the play.' How far and in what ways do you agree with this comment on *The Beggar's Opera*? **[30]**

OR

- (b)** How far and in what ways do you agree that '*The Beggar's Opera* is a highly moral play, in spite of its apparent glamorisation of the criminal life'? **[30]**

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

- 12 (a)** 'The play suggests that close relationships are always corrupting.' How far and in what ways do you agree with this view of *Mrs Warren's Profession*? **[30]**

OR

- (b)** 'Praed is the only interesting male character in the play.' How far and in what ways do you agree with this view? **[30]**

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