

416/01

**ENGLISH LITERATURE**

**ELit6: Drama (pre-1770) and Linked Material**

P.M. MONDAY, 26 June 2006

(2½ Hours)

**ADDITIONAL MATERIALS**

In addition to this examination paper, you will need a 12 page answer book.

**INSTRUCTIONS TO CANDIDATES**

There are four questions on this paper: answer **one** question only.  
Answer **either** (a) **or** (b), and then answer (c) of your chosen question.

**INFORMATION FOR CANDIDATES**

All questions carry equal marks. Within each question (a), (b) and (c) are equally weighted.

In (a) and (b) of each question you will be assessed on your ability to:

- evaluate the significance of cultural, historical and other contextual influences on literary texts and study.

In (c) of each question you will be assessed on your ability to:

- communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression;
- respond with knowledge and understanding to literary texts of different types and periods, exploring and commenting on relationships and comparisons between literary texts;
- show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings;
- articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers.

Remember that marking will take into account the quality of written communication used in your answers.

Answer **either** (a) **or** (b), and then answer (c).

***Ford: 'Tis Pity She's A Whore***

1. **Either,** (a) Explore Ford's treatment of moral chaos in this play, showing in what ways his subject might have interested a Jacobean audience.
- Or,** (b) How far does this play deserve to be regarded as a tragedy? In the course of your answer, you should aim to demonstrate your knowledge and understanding of relevant literary contexts and traditions.
- And,**
- (c) In the following extract from *The Rainbow* (1915) by D. H. Lawrence, the sixteen-year-old Ursula Brangwen is experiencing first love with a young army officer, Anton Skrebensky, who is soon to return to his regiment and then leave for the war in South Africa.

*Read the extract on the page opposite and then answer the question printed in the box below.*

It was high summer, and the hay-harvest was almost over. It would be finished on Saturday. On Saturday, however, Skrebensky was going away. He could not stay any longer.

Having decided to go he became very tender and loving to her, kissing her gently, with such soft, sweet, insidious closeness that they were both of them intoxicated.

5 The very last Friday of his stay he met her coming out of school, and took her to tea in the town. Then he had a motor-car to drive her home.

Her excitement at riding in a motor-car was greatest of all. He too was very proud of this last coup. He saw Ursula kindle and flare up to the romance of the situation. She raised her head like a young horse snuffing with wild delight.

10 The car swerved round a corner, and Ursula was swung against Skrebensky. The contact made her aware of him. With a swift, foraging impulse she sought for his hand and clasped it in her own, so close, so combined, as if they were two children.

The wind blew in on Ursula's face, the mud flew in a soft, wild rush from the wheels, the country was blackish green, with the silver of new hay here and there, and masses of trees under a silver-gleaming sky.

15 Her hand tightened on his with a new consciousness, troubled. They did not speak for some time, but sat, hand-fast, with averted, shining faces.

And every now and then the car swung her against him. And they waited for the motion to bring them together. Yet they stared out of the windows, mute.

20 She saw the familiar country racing by. But now, it was no familiar country, it was wonderland. There was the Hemlock Stone standing on its grassy hill. Strange it looked on this wet, early summer evening, remote, in a magic land. Some rooks were flying out of the trees.

Ah, if only she and Skrebensky could get out, dismount into this enchanted land where nobody had ever been before! Then they would be enchanted people, they would put off the dull, customary self. If she were wandering there, on that hill-slope under a silvery, changing sky, in which many rooks melted like hurrying showers of blots! If they could walk past the wetted hay-swaths, smelling the early evening, and pass in to the wood where the honeysuckle scent was sweet on the cold tang in the air, and showers of drops fell when one brushed a bough, cold and lovely on the face!

30 But she was here with him in the car, close to him, and the wind was rushing on her lifted, eager face, blowing back the hair. He turned and looked at her, at her face clean as a chiselled thing, her hair chiselled back by the wind, her fine nose keen and lifted.

It was agony to him, seeing her swift and clean-cut and virgin. He wanted to kill himself, and throw his detested carcase at her feet. His desire to turn round on himself and rend himself was an agony to him.

35 Suddenly she glanced at him. He seemed to be crouching towards her, reaching, he seemed to wince between the brows.

But instantly, seeing her lighted eyes and radiant face, his expression changed, his old reckless laugh shone to her. She pressed his hand in utter delight, and he abided. And suddenly she stooped and kissed his hand, bent her head and caught it to her mouth, in generous homage. And the blood burned in him. Yet he remained still, he made no move.

She started. They were swinging into Cossethay. Skrebensky was going to leave her. But it was all so magic, her cup was so full of bright wine, her eyes could only shine.

45 He tapped and spoke to the man. The car swung up by the yew trees. She gave him her hand and said good-bye, naïve and brief as a schoolgirl. And she stood watching him go, her face shining. The fact of his driving on meant nothing to her, she was so filled by her own bright ecstasy.

Analyse the extract closely. In the course of your writing, compare Ford's and Lawrence's presentation of human passion.

Answer **either** (a) **or** (b), and then answer (c).

***Marlowe: Doctor Faustus***

2. **Either,** (a) How far do you feel that Marlowe, in his presentation of Dr Faustus, has captured the spirit and ideals of the Renaissance?
- Or,** (b) Investigate Marlowe's exploration of power and control in this play in the context of Elizabethan beliefs and values.
- And,**
- (c) In the poem which follows, Emily Brontë (1818 - 1848) meditates upon her relationship with God.

*Read the poem on the page opposite and then answer the question printed in the box below.*

NO COWARD SOUL is mine,  
 No trembler in the world's storm-troubled sphere;  
 I see Heaven's glories shine,  
 And faith shines equal, arming me from fear.

5 O God within my breast,  
 Almighty, ever-present Deity!  
 Life – that in me has rest,  
 As I, undying Life, have power in thee!

10 Vain are the thousand creeds  
 That move men's hearts, unutterably vain;  
 Worthless as withered weeds,  
 Or idlest froth amid the boundless main,

15 To waken doubt in one  
 Holding so fast by thine infinity;  
 So surely anchored on  
 The steadfast rock of immortality.

20 With wide-embracing love  
 Thy spirit animates eternal years,  
 Pervades and broods above,  
 Changes, sustains, dissolves, creates, and rears.

Though earth and man were gone,  
 And suns and universes ceased to be,  
 And thou were left alone,  
 Every existence would exist in thee.

25 There is not room for Death,  
 Nor atom that his might could render void:  
 Thou – Thou art Being and Breath,  
 And what Thou art may never be destroyed.

Analyse the poem closely. In the course of your writing, compare and contrast the presentation of religious faith in Brontë's and Marlowe's writing.

Answer **either** (a) or (b), and then answer (c).

***Middleton: The Changeling***

3. **Either,** (a) Taking account of the theatrical tradition in *The Changeling* and the tastes of the Jacobean audience, discuss the use of trickery and deceit in this play.
- Or,** (b) Starting with a consideration of the treatment of madness in the play, explore some of the ways in which *The Changeling* can be seen to reflect the values of Middleton's time.
- And,**
- (c) The following extract is the conclusion to James Joyce's short story, *Eveline* (1914). The reader is presented with the dilemma of the central character (Eveline) who seems unhappy in her job as a shop assistant at the Stores and in her life with her widowed father and family in Dublin. Having met a sailor, Frank, Eveline is poised on the brink of a new life.

*Read the extract which follows and then answer the question printed in the box below.*

She would not cry many tears at leaving the Stores.

But in her new home, in a distant unknown country, it would not be like that. Then she would be married – she, Eveline. People would treat her with respect then. She would not be treated as her mother had been. Even now, though she was over nineteen, she sometimes felt herself in  
5 danger of her father's violence. She knew it was that that had given her the palpitations. When they were growing up he had never gone for her, like he used to go for Harry and Ernest, because she was a girl; but latterly he had begun to threaten her and say what he would do to her only for her dead mother's sake. And now she had nobody to protect her. Ernest was dead and Harry, who was in the church decorating business, was nearly always down somewhere in the country.  
10 Besides, the invariable squabble for money on Saturday nights had begun to weary her unspeakably. . .

She had hard work to keep the house together and to see that the two young children who had been left to her charge went to school regularly and got their meals regularly. It was hard work – a hard life – but now that she was about to leave it she did not find it a wholly undesirable life.

15 She was about to explore another life with Frank. Frank was very kind, manly, open-hearted. She was to go away with him by the night-boat to be his wife and to live with him in Buenos Aires where he had a home waiting for her. How well she remembered the first time she had seen him; he was lodging in a house on the main road where she used to visit. It seemed a few weeks ago. He was standing at the gate, his peaked cap pushed back on his head and his hair tumbled  
20 forward over a face of bronze. Then they had come to know each other. He used to meet her outside the Stores every evening and see her home. He took her to see *The Bohemian Girl* and she felt elated as she sat in an unaccustomed part of the theatre with him. He used to call her Poppens out of fun. First of all it had been an excitement for her to have a fellow and then she had begun to like him. He had tales of distant countries. He had sailed through the Straits of Magellan and he  
25 told her stories of the terrible Patagonians. He had fallen on his feet in Buenos Aires, he said, and had come over to the old country just for a holiday. Of course, her father had found out the affair and had forbidden her to have anything to say to him.

'I know these sailor chaps,' he said.

One day he had quarrelled with Frank and after that she had to meet her lover secretly.

30 The evening deepened in the avenue. The white of two letters in her lap grew indistinct. One was to Harry; the other was to her father. Ernest had been her favourite but she liked Harry too. Her father was becoming old lately, she noticed; he would miss her. Sometimes he could be very nice. Not long before, when she had been laid up for a day, he had read her out a ghost story and made toast for her at the fire. Another day, when their mother was alive, they had all gone for a picnic to the Hill of Howth. She remembered her father putting on her mother's bonnet to make the children laugh. . . .

As she mused the pitiful vision of her mother's life laid its spell on the very quick of her being – that life of commonplace sacrifices closing in final craziness. She trembled as she heard again her mother's voice saying constantly with foolish insistence.

40 'Derevaun Seraun! Derevaun Seraun!'

She stood up in a sudden impulse of terror. Escape! She must escape!

Frank would have her. He would give her life, perhaps love, too. But she wanted to live. Why should she be unhappy? She had a right to happiness. Frank would take her in his arms, fold her in his arms. He would save her.

45 She stood among the swaying crowd in the station at the North Wall. He held her hand and she knew that he was speaking to her, saying something about the passage over and over again.

The station was full of soldiers with brown baggages. Through the wide doors of the sheds she caught a glimpse of the black mass of the boat, lying in beside the quay wall, with illumined portholes. She answered nothing. She felt her cheek pale and cold and, out of a maze of distress, she prayed to God to direct her, to show her what was her duty. The boat blew a long mournful whistle into the mist. If she went, tomorrow she would be on the sea with Frank, steaming towards Buenos Aires. Their passage had been booked. Could she still draw back after all he had done for her? Her distress awoke a nausea in her body and she kept moving her lips in silent fervent prayer.

A bell clanged upon her heart. She felt him seize her hand:

55 'Come!'

All the seas of the world tumbled about her heart. He was drawing her into them: he would drown her. She gripped with both hands at the iron railing.

'Come!'

60 No! No! No! It was impossible. Her hands clutched the iron in frenzy. Amid the seas she sent a cry of anguish!

'Eveline! Evvy!'

He rushed beyond the barrier and called to her to follow. He was shouted at to go on but he still called to her. She set her white face to him, passive, like a helpless animal. Her eyes gave him no sign of love or farewell or recognition.

Analyse the extract closely. In the course of your writing, compare some of the ways in which Joyce and Middleton explore the characters and circumstances of desperate women through Eveline and Beatrice.

Answer **either** (a) **or** (b), and then answer (c).

***Webster: The Duchess of Malfi***

- 4. Either,** (a) Taking account of the values and beliefs of the Jacobean age, explore Webster's presentation of the themes of ambition and service in *The Duchess of Malfi*.
- Or,** (b) Starting with a consideration of the themes of secrecy and deceit, explore some of the ways in which *The Duchess of Malfi* might have interested a Jacobean audience.
- And,**
- (c) In 1794, William Blake wrote a collection of poems entitled *Songs of Innocence and of Experience - Shewing the Two Contrary States of the Human Soul*. The poem which follows, 'A Little Girl Lost', is taken from *Songs of Experience* and presents the young girl, Ona, discovering a new world of relationships.

*Read the poem on the page opposite and then answer the question printed in the box below.*



## A LITTLE GIRL LOST

*Children of the future age,  
Reading this indignant page,  
Know that in a former time  
Love, sweet love was thought a crime.*

- 5      In the age of gold,  
Free from winter's cold,  
Youth and maiden bright  
To the holy light,  
Naked in the sunny beams delight.
- 10     Once a youthful pair,  
Filled with softest care,  
Met in garden bright  
Where the holy light,  
Had just removed the curtains of the night.
- 15     There in rising day  
On the grass they play;  
Parents were afar,  
Strangers came not near,  
And the maiden soon forgot her fear.
- 20     Tired with kisses sweet,  
They agree to meet  
When the silent sleep  
Waves o'er heaven's deep,  
And the weary tired wanderers weep.
- 25     To her father white  
Came the maiden bright,  
But his loving look,  
Like the Holy Book,  
All her tender limbs with terror shook.
- 30     'Ona, pale and weak,  
To thy father speak.  
Oh, the trembling fear,  
Oh, the dismal care,  
That shakes the blossoms of my hoary hair.'

Analyse the poem closely. In the course of your writing, compare the presentation of Ona's and the Duchess of Malfi's predicaments in any ways that you find interesting.