

416/01

**ENGLISH LITERATURE**

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

P.M. MONDAY, 25 June 2007

(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).

***Middleton: The Changeling***

1. **Either,** (a) Through a careful consideration of the beliefs and values of the Jacobean age, explore the presentation of women and marriage in *The Changeling*.
- Or,** (b) Consider some of the literary and cultural factors which you believe to have been most important in shaping *The Changeling*.
- And,**
- (c) In his narrative poem, *Idylls of The King* (published between 1859 and 1872), Tennyson writes about the court of the mythical King Arthur and his knights. In the following extract from a section concerned with the king's wife, Guinevere and her admirer, Sir Lancelot, we read of an incident involving the scheming and treacherous Modred (a relative of the king) who has ambitions to gain the throne by any means he can.

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

For thus it chanced one morn when all the court,  
 Green-suited, but with plumes that mocked the may,  
 Had been, their wont, a-maying and returned,  
 That Modred still in green, all ear and eye,  
 5 Climbed to the high top of the garden-wall  
 To spy some secret scandal if he might,  
 And saw the Queen who sat betwixt her best  
 Enid, and lissome Vivien, of her court  
 The wiliest and the worst; and more than this  
 10 He saw not, for Sir Lancelot passing by  
 Spied where he couched, and as the gardener's hand  
 Picks from the colewort a green caterpillar,  
 So from the high wall and the flowering grove  
 Of grasses Lancelot plucked him by the heel,  
 15 And cast him as a worm upon the way;  
 But when he knew the Prince though marred with dust,  
 He, reverencing king's blood in a bad man,  
 Made such excuses as he might, and these  
 Full knightly without scorn; for in those days  
 20 No knight of Arthur's noblest dealt in scorn;  
 But, if a man were halt or hunched, in him  
 By those whom God had made full-limbed and tall,  
 Scorn was allowed as part of his defect,  
 And he was answered softly by the King  
 25 And all his Table. So Sir Lancelot help  
 To raise the Prince, who rising twice or thrice  
 Full sharply smote his knees, and smiled, and went:  
 But, ever after, the small violence done  
 Rankled in him and ruffled all his heart,  
 30 As the sharp wind that ruffles all day long  
 A little bitter pool about a stone  
 On the bare coast.

But when Sir Lancelot told  
 This matter to the Queen, at first she laughed  
 35 Lightly, to think of Modred's dusty fall,  
 Then shuddered, as the village wife who cries  
 "I shudder, some one steps across my grave;"  
 Then laughed again, but faintlier, for indeed  
 She half-foresaw that he, the subtle beast,  
 40 Would track her guilt until he found, and hers  
 Would be for evermore a name of scorn.

Analyse the extract closely. In the course of your writing, compare the treatment of service and loyalty in both the extract and *The Changeling*.

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

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

2. **Either,** (a) Love story? Tragedy? Theatre of Blood? Satire? Which of these terms do you find useful in defining the nature of Ford's play?
- Or,** (b) Discuss Ford's presentation of sexual morality in *'Tis Pity She's A Whore* in the light of the beliefs and values of seventeenth century England.
- And,**
- (c) Published in 1940, W.H. Auden's poem, "*Lady weeping at the crossroads*" deals with the idea of a search for love and its meaning.

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

Lady, weeping at the crossroads,  
 Would you meet your love  
 In twilight with his greyhounds,  
 And the hawk upon his glove?

5 Bribe the bird then on the branches,  
 Bribe them to be dumb,  
 Stare the hot sun out of heaven  
 That the night may come.

10 Starless are the nights of travel,  
 Bleak the winter wind;  
 Run with terror all before you  
 And regret behind.

15 Run until you hear the ocean's  
 Everlasting cry;  
 Deep though it may be and bitter  
 You must drink it dry.

20 Wear out patience in the lowest  
 Dungeons of the sea,  
 Searching through the stranded shipwrecks  
 For the golden key.

Push on to the world's end, pay the  
 Dread guard with a kiss;  
 Cross the rotten bridge that totters  
 Over the abyss.

25 There stands the deserted castle  
 Ready to explore;  
 Enter, climb the marble staircase  
 Open the locked door.

30 Cross the silent empty ballroom,  
 Doubt and anger past;  
 Blow the cobwebs from the mirror  
 See yourself at last.

35 Put your hand behind the wainscot,  
 You have done your part;  
 Find the penknife there and plunge it  
 Into your false heart.

*Reproduced from 'W.H. Auden Selected Poems',  
 Faber & Faber, 1979.*

Analyse the extract closely. In the course of your writing, compare Ford's and Auden's attitudes to romantic love.

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

***Marlowe: Doctor Faustus***

3. **Either,** (a) Taking account of the beliefs and values of Elizabethan society, discuss Marlowe's presentation of the supernatural in *Dr Faustus*.
- Or,** (b) Examine those elements of Elizabethan culture which help us to appreciate Marlowe's presentation of the theme of power in *Dr Faustus*.
- And,**
- (c) The following extract is the opening of a short story, *The Tell-Tale Heart*, by Edgar Allan Poe, published in 1840. The narrator tells of his desire to murder, his arrogance in believing that he has successfully covered up his crime, and finally his despair at being discovered by powers outside his control.

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

- TRUE! – nervous – very, very dreadfully nervous I had been and am; but why *will* you say that I am mad? The disease had sharpened my senses – not destroyed- not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How then am I mad? Hearken! and observe how healthily-how calmly, I can tell you the whole story.
- 5 It is impossible to say how first the idea entered my brain, but once conceived, it haunted me day and night. Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! yes, it was this! One of his eyes resembled that of a vulture – a pale blue eye, with a film over it.
- 10 Whenever it fell upon me, my blood ran cold, and so by degrees – very gradually – I made up my mind to take the life of the old man, and thus rid myself of the eye for ever.
- Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen *me*. You should have seen how wisely I proceeded – with what caution – with what foresight - with what dissimulation I went to work! I was never kinder to the old man than during the whole
- 15 week before I killed him. And every night, about midnight, I turned the latch of his door and opened it – oh, so gently! And then, when I had made an opening sufficient for my head, I put in a dark lantern, all closed, closed, so that no light shone out, and then I thrust in my head. Oh, you would have laughed to see how cunningly I thrust it in! I moved it slowly – very, very slowly, so that I might not disturb the old man's sleep. It took me an hour to place my whole head within the
- 20 opening so far that I could see him as he lay upon his bed. Ha! would a madman have been so wise as this? And then, when my head was well in the room, I undid the lantern cautiously – oh, so cautiously – cautiously (for the hinges creaked) – I undid it just so much that a single thin ray fell upon the vulture eye. And this I did for seven long nights - every night just at midnight – but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who vexed me, but his Evil Eye. And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and inquiring how he had passed the night. So you see he would have been a very profound old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept.
- 25 Upon the eighth night I was more than usually cautious in opening the door. A watch's minute

30 hand moves more quickly than did mine. Never before that night had I felt the extent of my own  
powers – of my sagacity. I could scarcely contain my feelings of triumph. To think that there I  
was, opening the door little by little, and he not even to dream of my secret deeds or thoughts. I  
fairly chuckled at the idea; and perhaps he heard me; for he moved on the bed suddenly, as if  
startled. Now you may think that I drew back – but no. His room was as black as pitch with the  
35 thick darkness (for the shutters were close fastened through fear of robbers), and so I knew that he  
could not see the opening of the door, and I kept pushing it on steadily, steadily.

I had my head in, and was about to open the lantern, when my thumb slipped upon the tin  
fastening, and the old man sprang up in the bed, crying out – "Who's there?"

40 I kept quite still and said nothing. For a whole hour I did not move a muscle, and in the  
meantime I did not hear him lie down. He was still sitting up in the bed listening; just as I have  
done, night after night, hearkening to the death watches in the wall.

Presently I heard a slight groan, and I knew it was the groan of mortal terror. It was not a groan  
of pain or of grief – oh, no! – it was the low stifled sound that arises from the bottom of the soul  
when overcharged with awe. I knew the sound well.

Analyse the extract closely. In the course of your writing, compare Poe's and Marlowe's  
presentation of horror.

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

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

- 4. Either,** (a) Beginning with an examination of Webster's presentation of court life, explore the ways in which *The Duchess of Malfi* could be regarded as a satire upon Jacobean society.
- Or,** (b) Starting with an exploration of the ways in which Webster approaches the ideas of service, loyalty and obedience, show how *The Duchess of Malfi* can be seen as representative of Jacobean culture.
- And,**
- (c) In the following poem (published in 1807) William Wordsworth closely considers the qualities of perfect womanhood.

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

She was a phantom of delight  
 When first she gleamed upon my sight;  
 A lovely Apparition, sent  
 To be a moment's ornament;  
 5 Her eyes as stars of Twilight fair;  
 Like Twilight's, too, her dusky hair;  
 But all things else about her drawn  
 From May-time and the cheerful Dawn;  
 A dancing Shape, an Image gay,  
 10 To haunt, to startle, and way-lay.

I saw her upon nearer view,  
 A Spirit, yet a Woman too!  
 Her household motions light and free,  
 And steps of virgin-liberty;  
 15 A countenance in which did meet  
 Sweet records, promises as sweet;  
 A Creature not too bright or good  
 For human nature's daily food;  
 For transient sorrows, simple wiles,  
 20 Praise, blame, love, kisses, tears and smiles.

And now I see with eye serene  
 The very pulse of the machine;  
 A Being breathing thoughtful breath,  
 A Traveller between life and death;  
 25 The reason firm, the temperate will,  
 Endurance, foresight, strength, and skill;  
 A perfect Woman, nobly planned,  
 To warm, to comfort, and command;  
 And yet a Spirit still, and bright,  
 30 With something of angelic light.

Analyse the poem closely. In the course of your writing, compare some aspects of Wordsworth's and Webster's presentation of women.