

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS
A2 GCE**

F663/01/QPI

ENGLISH LITERATURE

**Drama and Poetry pre-1800
(Closed Text)**

QUESTION PAPER INSERT

THURSDAY 6 JUNE 2013: Afternoon

DURATION: 2 HOURS

Plus your additional time allowance

MODIFIED ENLARGED

This is a Closed Text examination. No textbooks or sources of information are allowed in the examination room.

INSTRUCTIONS TO CANDIDATES

This Question Paper Insert is for your reference only.

Answer TWO questions: ONE question from Section A and ONE question from Section B.

Read each question carefully. Make sure you know what you have to do before starting your answer.

INFORMATION FOR CANDIDATES

The number of marks is given in brackets [] at the end of each question or part question.

The total number of marks for this paper is 60.

Any blank pages are indicated.

INSTRUCTION TO EXAMS OFFICER/INVIGILATOR

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SECTION A – SHAKESPEARE

A Midsummer Night's Dream

Antony and Cleopatra

King Lear

The Tempest

Answer ONE question from this Section.

A MIDSUMMER NIGHT'S DREAM

EITHER

- 1 (a) '*A Midsummer Night's Dream* explores both the irrationality of love and its potential for "great constancy".'

By exploring the presentation of love in the play, evaluate this view. [30]

OR

- (b) 'The roles of Theseus and Hippolyta in *A Midsummer Night's Dream* provide a framework of authority and experience.'

By exploring the dramatic effects of the play, evaluate this view. [30]

ANTONY AND CLEOPATRA

EITHER

- 2 (a) ‘The play gains much of its impact from the evocation of the contrasting worlds of Rome and Egypt.’**

By exploring Shakespeare’s use of contrasting settings in *Antony and Cleopatra*, evaluate this view. [30]

OR

- (b) By exploring the dramatic presentation of Antony in *Antony and Cleopatra*, evaluate the view that ‘it is hard for an audience to know Antony – because he does not know himself’. [30]**

KING LEAR

EITHER

- 3 (a) ‘Gloucester is no less a tragic figure than his king.’**

By considering the role and dramatic presentation of Gloucester in *King Lear*, evaluate this view. [30]

OR

- (b) By considering the dramatic effects of *King Lear*, evaluate the view that ‘despite the appalling suffering, the world of the play is not without hope’. [30]**

THE TEMPEST

EITHER

- 4 (a) ‘By the end of *The Tempest*, magic and wonder have given way to a human resolution.’**

Evaluate this view by exploring the dramatic effects of the play. [30]

OR

- (b) ‘Undoubtedly brutal, yet oddly sensitive.’**

By considering the role and dramatic presentation of Caliban in *The Tempest*, evaluate this view. [30]

SECTION B – Drama and Poetry pre-1800

Answer ONE question from this Section.

In your answer, you should refer to ONE drama text and ONE poetry text from the following lists:

DRAMA	POETRY
John Ford: <i>'Tis Pity She's a Whore</i>	Geoffrey Chaucer: <i>The Wife of Bath's Prologue and Tale</i>
Ben Jonson: <i>Volpone</i>	John Milton: <i>Paradise Lost Book Nine</i>
John Webster: <i>The White Devil</i>	Andrew Marvell: <i>Selected Poems</i>
Richard Brinsley Sheridan: <i>The Rivals</i>	William Blake: <i>Songs of Innocence and Experience</i>

5 'To embrace love is to embrace danger.'

In the light of this view, discuss writers' treatment of love. In your answer, compare one drama text and one poetry text from the above lists. [30]

6 'Forbidden pleasures are the best.'

In the light of this view, discuss ways in which writers portray the pursuit and the consequences of pleasure. In your answer, compare one drama text and one poetry text from the above lists. [30]

- 7 'Literature explores the conflict between order and chaos.'**

In the light of this view, consider ways in which writers present order and chaos. In your answer, compare one drama text and one poetry text from the above lists. [30]

- 8 'Power is inevitably a source of corruption.'**

In the light of this view, consider ways in which writers explore power and corruption. In your answer, compare one drama text and one poetry text from the above lists. [30]

- 9 'The fascination of innocence lies in its fragility.'**

In the light of this view, consider ways in which writers present innocence. In your answer, compare one drama text and one poetry text from the above lists. [30]

- 10 'Verbal wit is women's strongest weapon.'**

In the light of this view, discuss ways in which writers portray women's use of language. In your answer, compare one drama text and one poetry text from the above lists. [30]

END OF QUESTION PAPER

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