

**ADVANCED GCE****ENGLISH LITERATURE**

Poetry and Drama Pre-1900 (Closed Text)

**2710**

Candidates answer on the Answer Booklet

**OCR Supplied Materials:**

- 16 page Answer Booklet

**Other Materials Required:**

None

**Tuesday 8 June 2010**  
**Afternoon**

**Duration: 2 hours**

*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 clearly 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.
- Use black ink.
- 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*

- Do **not** write in the bar codes.

**INFORMATION FOR CANDIDATES**

- The number of marks is given in brackets [ ] at the end of each question or part question.
- You will be awarded marks for the quality of written communication in your answers.
- The total number of marks for each question is **30**.
- The total number of marks for this paper is **60**.
- This document consists of **8** pages. Any blank pages are indicated.

**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* encourages sympathy with the younger characters'? [30]

**OR**

- (b) 'Diverse ingredients skilfully blended into an effective whole.' How far and in what ways do you agree with this view of *The Merchant's Prologue and Tale*? [30]

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

- 2 (a) 'His poetry gives a stronger impression of Herbert's voice than of his faith.' How far and in what ways do you agree with this view? [30]

**OR**

- (b) How far and in what ways do you agree with the view that Herbert's poems are 'essentially dramatic in their effect'? [30]

**JOHN MILTON: *Paradise Lost Books 9 and 10*\*****EITHER**

- 3 (a) 'It is the mutual love of Adam and Eve which is the key to their redemption.' How far and in what ways do you agree with this view of *Paradise Lost Books 9 and 10*? [30]

**OR**

- (b) 'It is important to the effect of *Paradise Lost Books 9 and 10* that the distinction between good and evil is not always clear.' How far and in what ways do you agree? [30]

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

- 4 (a) 'Vigorous, assertive and masculine in its style and concerns.' How far and in what ways do you agree with this view of Dryden's poetry? [30]

**OR**

- (b) How far and in what ways do you agree that 'Dryden's poetry is an enthusiastic chronicle of passion, folly and crime'?

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

- 5 (a) 'Blake's poetry explores the many forms and contradictions of love.' How far and in what ways do you agree with this view? [30]

**OR**

- (b) 'Vision, in every sense of the word, is at the heart of Blake's work.' How far and in what ways do you agree?

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

- 6 (a) How far and in what ways do you agree that 'Hopkins's most effective poems explore religious faith through the experience of the senses'? [30]

**OR**

- (b) 'The excitement of Hopkins's poetry lies in its freshness of both form and content.' How far and in what ways do you agree with this view? [30]

**SECTION B: Drama**

Answer **one** question from this section.

**WILLIAM SHAKESPEARE: *Hamlet*\***

**EITHER**

- 7 (a) 'A political tragedy as much as a family tragedy.' How far and in what ways do you agree with this view of the play *Hamlet*? [30]

**OR**

- (b) 'Only the younger characters provoke sympathy – the older characters deserve none.' How far and in what ways do you agree with this view of the play *Hamlet*? [30]

**WILLIAM SHAKESPEARE: *Measure for Measure*\***

**EITHER**

- 8 (a) 'In *Measure for Measure*, the characters who talk most about virtue are shown to be the most corrupt.' How far and in what ways do you agree with this view? [30]

**OR**

- (b) '*Measure for Measure* suggests that attempts to impose control lead to disorder.' How far and in what ways do you agree? [30]

**THOMAS MIDDLETON: *The Changeling*\***

**EITHER**

- 9 (a) 'The idea of madness is central to the play.' How far and in what ways do you agree with this view of *The Changeling*? [30]

**OR**

- (b) How far and in what ways do you agree with the view that 'in *The Changeling* family relationships determine the play's tragic outcome'? [30]

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

- 10 (a)** 'Though the play is set in a world of carnival, it is also disturbing and violent.' How far and in what ways do you agree with this view of *The Rover*? [30]

**OR**

- (b)** 'Willmore's attractiveness lies in his contradictory nature.' How far and in what ways do you agree with this view of Willmore in *The Rover*? [30]

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

- 11 (a)** How far and in what ways do you agree that 'in spite of its humour, *The Beggar's Opera* is a deeply cynical play'? [30]

**OR**

- (b)** How far and in what ways do you agree that 'the songs in *The Beggar's Opera* are crucially important to the effects of the play'? [30]

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

- 12 (a)** How far and in what ways do you agree with the view that 'it is central to the play's effects that *Mrs Warren's Profession* has no villains – nor any heroes'? [30]

**OR**

- (b)** How far and in what ways do you agree with the view that 'in *Mrs Warren's Profession* the comedy undermines the serious social message'? [30]

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