

UNIVERSITY OF LONDON

GENERAL CERTIFICATE OF EDUCATION
EXAMINATION

SUMMER 1970

Advanced Level

ENGLISH LITERATURE 2

SET BOOKS

Two and a half hours

Candidates must confine themselves EITHER to SECTION A, OR to the period in SECTION B that they have chosen, and must give these particulars on the front cover of their answer-books.

Credit will be given for good English and the orderly presentation of material; candidates who neglect these essentials will be penalized.

Section A

Answer *FOUR* questions, of which at least *ONE* must be chosen from numbers 1 to 5.

Elizabethan Verse Romances

1. *Either (a) 'Venus and Adonis is unmistakably the production of a natural dramatist.'* Enlarge upon this statement.
Or (b) Show what 'the decorative richness of the Elizabethans' contributes to the effectiveness of any one of the prescribed poems.

WEBSTER: *The White Devil*

2. *Either (a) 'We cannot love her, but we must admire her.'* Do you accept this view of Vittoria Corombona?
*Or (b) What qualities in *The White Devil* do you think would give it interest and appeal for an audience of today?*

MILTON: *Paradise Lost*, Books I and II

3. *Either (a) How far do you agree with the view that the reader experiences no personal involvement in *Paradise Lost*, Books I and II?*
Or (b) How well does Milton succeed in these two Books in conveying a sense of vastness?

FIELDING: *Joseph Andrews*

4. *Either (a) 'Parson Adams intrudes into the story of Joseph, bringing irrelevance and confusion to the novel.'* Do you agree?
*Or (b) Fielding's *Tom Jones* was made into a highly successful film. Do you think *Joseph Andrews* could be equally successful? Give your reasons.*

JOHNSON: *Rasselas and Some Essays*

5. *Either (a) 'Johnson is constantly concerned in his writings with the problem of happiness.'* Give some account from both *Rasselas* and the *Essays* of Johnson's ideas on this theme.
*Or (b) Discuss some of the effects that Johnson achieves in *Rasselas* and the *Essays* by means of wit and humour.*

WORDSWORTH: *Poems*

6. *Either (a)* 'Wordsworth's poetry shows that he valued nature chiefly for what his contact with it could teach him about the feelings and the mind of man.' Discuss this statement.
Or (b) How well do you think Wordsworth succeeds in communicating his passionate love of freedom?

BYRON: *Don Juan*, Cantos I-IV

7. *Either (a)* '*Don Juan*,' said Byron, 'is meant to be a little quietly facetious upon everything.' How far is this a fair estimate of what he actually achieved?
Or (b) Discuss one or two passages or episodes in *Don Juan*, Cantos I-IV, in which Byron shows a striking sense of drama.

COLERIDGE: *Poetry and Prose*

8. *Either (a)* Where in Coleridge's poetry do you find 'his endearingly intimate and self-revealing qualities' at their best?
Or (b) What have you found of interest in the passages of prose by which Coleridge is represented in this selection?

SCOTT: *Guy Mannering*

9. *Either (a)* By close reference to at least two examples, show what Scott's descriptions of nature contribute to the success of *Guy Mannering*.
Or (b) 'Scott uses human frailties more for comic effect than for passing moral judgements.' How far is this true in *Guy Mannering*?

Selected Poems of Lord Tennyson

10. *Either (a)* Do you agree with the view sometimes put forward that Tennyson's poetry appeals strongly to the senses but does not stimulate the mind?
Or (b) Bring out Tennyson's versatility in the handling of metres and stanzaic patterns, showing how well you think he matches form and content in his poetry.

Turn over

JOYCE: *Portrait of the Artist as a Young Man*

- 11.** *Either (a)* D. H. Lawrence wrote: 'James Joyce bores me stiff – too terribly done-on-purpose, utterly without spontaneity or real life.' To what extent do you think this criticism could apply to the *Portrait*?

Or (b) This book appears to have been one of the most popular texts set in recent years for study at Advanced Level. Why, in your opinion, has it made such a strong appeal?

DYLAN THOMAS: *Under Milk Wood*

- 12.** *Either (a)* Is 'kindly satire' a fair description of Thomas's approach to his characters in *Under Milk Wood*?

Or (b) The famous painter, Augustus John, wrote, after seeing *Under Milk Wood*: 'The whole hotch-potch is a humourless travesty of popular life and is served up in a bowl of cold cawl* in which large gobbets of false sentiment are embedded.' What is your reaction to this criticism?

**cawl* (Welsh) = stew.

Section B

Candidates must confine themselves to the period in this section that they have chosen, and must state the section and period on the front cover of their answer-books.

Period (i) 1579–1630

Answer FOUR questions, of which at least TWO must be on books marked with an asterisk.

*SPENSER: *The Faerie Queene*, Book II

- 1.** *Either (a)* 'The scenes are too spectacular and fantastic to give real satisfaction to any but children and poets.' From your reading of Book II, defend or oppose this view of *The Faerie Queene*.

Or (b) 'Although Spenser shows us the attractions of sin, he convinces us of the loveliness of virtue.' Discuss this judgement with close reference to at least two contrasting episodes in Book II.

*WEBSTER: *The White Devil*

2. *Either (a)* 'We cannot love her, but we must admire her.' Do you accept this view of Vittoria Corombona?
Or (b) What qualities in *The White Devil* do you think would give it interest and appeal for an audience of to-day?

*Elizabethan Verse Romances

3. *Either (a)* '*Venus and Adonis* is unmistakably the production of a natural dramatist.' Enlarge upon this statement.
Or (b) Show what 'the decorative richness of the Elizabethans' contributes to the effectiveness of any *one* of the prescribed poems.

RALEIGH: *Selected Prose and Poetry*

4. *Either (a)* 'His poetry expresses a disenchantment with life, but his prose writings reveal an unquenchable interest in it.' Discuss this statement, or either part of it.
Or (b) To what extent do Raleigh's writings reflect what your reading in the period suggests to you is the spirit of the age in which he lived?

BACON: *Selections*

5. *Either (a)* Many writers have praised Bacon for the 'weight' or 'gravity' of his thought. Do you find this the most striking quality in what you have read of him?
Or (b) What have you found of interest in the passages from *New Atlantis* included in the *Selections*?

GREENE: *Friar Bacon and Friar Bungay*

6. *Either (a)* The comedy in this play has been described as 'mediocre' and the romantic element as 'graceful and fresh'. Do you agree with these judgements?
Or (b) How successfully does Greene in this play employ magic and the supernatural for comic and dramatic effect?

Turn over

Period (ii) 1625–1700, with the Metaphysical Poets

Answer *FOUR* questions, of which at least *TWO* must be on books marked with an asterisk.

*MILTON: *Paradise Lost*, Books I and II

1. *Either (a)* How far do you agree with the view that the reader experiences no personal involvement in *Paradise Lost*, Books I and II?
Or (b) How well does Milton succeed in these two Books in conveying a sense of vastness?

**Poets of the Early Seventeenth Century*

2. *Either (a)* What has most impressed you in the poetry by which Herbert is represented in this anthology?
Or (b) The lyric is often, among its other attributes, extremely 'singable'. Discuss two or three poems in this anthology which are particularly 'singable'.

*MILTON: *Areopagitica* and *Of Education*

3. *Either (a)* 'Milton is a poet even in his prose.' Consider this statement in the light of either or both of these pamphlets.
Or (b) Outline clearly the arguments Milton gives for resisting a censorship of the Press, and state how far you think they are convincing.

WALTON: *Lives of Donne and Herbert*

4. *Either (a)* Does Walton in these lives fulfil what you regard as the chief requirements of a biographer? Consider the question with reference to either, or both, of the prescribed lives.
Or (b) 'This memorable man': how far does Walton in his life of Donne succeed in giving a picture of a memorable man?

DRYDEN: *Poetry and Prose*

5. *Either (a)* In what ways have Dryden's remarks on satire contributed to your appreciation of his own satires?
Or (b) Which *two* or *three* portraits in this selection of Dryden's verse seem to you to be presented the most tellingly?

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Or (b) Which *two* or *three* portraits in this selection of Dryden's verse seem to you to be presented the most tellingly?

SWIFT: *Poetry and Prose*

4. *Either (a)* What are Swift's merits and deficiencies as a poet?
Or (b) 'Swift's sharpest weapon against the follies and abuses of his times is his irony.' Explain and illustrate this statement.

FIELDING: *Joseph Andrews*

5. *Either (a)* 'Parson Adams intrudes into the story of Joseph, bringing irrelevance and confusion to the novel.' Do you agree?
Or (b) Fielding's *Tom Jones* was made into a highly successful film. Do you think *Joseph Andrews* could be equally successful? Give your reasons.

BLAKE: *Songs of Innocence and Songs of Experience*

6. *Either (a)* 'Blake as a poet is only concerned with the world *outside* us in so far as he can use objects in it to symbolise the world *inside* us.' With close reference to *two* or *three* poems give some account of how Blake does this.
Or (b) 'The poet of love and freedom.' Elaborate this description of Blake by considering *three* or *four* appropriate poems, covering both books.

Period (iv) 1790–1832

Answer *FOUR* questions, of which at least *TWO* must be on books marked with an asterisk.

*WORDSWORTH: *Poems*

1. *Either (a)* 'Wordsworth's poetry shows that he valued nature chiefly for what his contact with it could teach him about the feelings and the mind of man.' Discuss this statement.
Or (b) How well do you think Wordsworth succeeds in communicating his passionate love of freedom?

*COLERIDGE: *Poetry and Prose*

2. *Either (a)* Where in Coleridge's poetry do you find 'his endearingly intimate and self-revealing qualities' at their best?
Or (b) What have you found of interest in the passages of prose by which Coleridge is represented in this selection?

*BYRON: *Don Juan*, Cantos I-IV

3. *Either (a)* 'Don Juan', said Byron, 'is meant to be a little quietly facetious upon everything.' How far is this a fair estimate of what he actually achieved?

Or (b) Discuss one or two passages or episodes in *Don Juan*, Cantos I-IV, in which Byron shows a striking sense of drama.

PEACOCK: *Nightmare Abbey*

4. *Either (a)* 'The story is nothing, the dialogue everything.' Discuss this comment on *Nightmare Abbey*.

Or (b) With reference to episodes in *Nightmare Abbey*, bring out Peacock's 'mastery of the absurd situation'.

SCOTT: *Guy Mannering*

5. *Either (a)* By close reference to at least two examples, show what Scott's descriptions of nature contribute to the success of *Guy Mannering*.

Or (b) 'Scott uses human frailties more for comic effect than for passing moral judgements.' How far is this true in *Guy Mannering*?

LAMB: *Essays of Elia* (First Series)

6. *Either (a)* Lamb's method as an essayist is 'to fix upon a subject, and to let his fancy and memory play about it'. Show some of the ways in which Lamb uses both his memory and his fancy in the *Essays*.

Or (b) 'Lamb has little to say of value or interest to the world of today.' Do you agree?

Period (v) 1832-1900

Answer FOUR questions, of which at least TWO must be on books marked with an asterisk.

*DICKENS: *Our Mutual Friend*

1. *Either (a)* What does Dickens's contempt for financial and social ambition contribute to the interest of *Our Mutual Friend*?

Or (b) What qualities of the 'thriller' are to be found in *Our Mutual Friend*?

Turn over

*ARNOLD: *Poetry and Prose*

2. *Either (a)* 'From the assurance of Arnold's prose writings, one would never guess that there was so much conflict expressed in his poetry.' Discuss *either* the assurance of the prose, *or* the conflict in the poetry.
Or (b) State briefly what Arnold considered to be the most important requirements of great poetry. How far do you consider his own poetry fulfilled these requirements?

*Selected Poems of Lord Tennyson

3. *Either (a)* Do you agree with the view sometimes put forward that Tennyson's poetry appeals strongly to the senses but does not stimulate the mind?
Or (b) Bring out Tennyson's versatility in the handling of metres and stanzaic patterns, showing how well you think he matches form and content in his poetry.

BUTLER: *The Way of All Flesh*

4. *Either (a)* 'Butler is interested in ideas, not in characters. This spoils *The Way of All Flesh* as a novel.' How far do you consider this a just criticism of the book?
Or (b) A critic describes the book as 'a range of peaks separated by flat ground'. Explain what you think he means and say how far you agree with him.

MEREDITH: *The Ordeal of Richard Feverel*

5. *Either (a)* How far would you agree with Lady Blandish that Sir Austin Feverel's application of his System was 'a crime, or quite as bad'?
Or (b) How effective do you find Meredith's use of irony in *The Ordeal of Richard Feverel*?

Nineteenth-Century Plays: Money and Caste

6. *Either (a)* It has been said that Robertson's characters are seldom more than stock types. Discuss this judgement with reference to at least two characters in *Caste*.
Or (b) Does your reading of *Money* suggest to you reasons for Lytton's long-standing popularity last century as a dramatist?

Period (vi) 1900–1960

Answer *FOUR* questions, of which at least *TWO* must be on books marked with an asterisk.

*VIRGINIA WOOLF: *To the Lighthouse*

1. *Either (a)* What are some of the ways in which Virginia Woolf in *To the Lighthouse* departs from the conventional methods of the English novel?

Or (b) Some critics have felt that Virginia Woolf's portrayal of Mr. Ramsay is unsympathetic. Do you agree?

*YEATS: *Selected Poetry*

2. *Either (a)* How well does Yeats communicate the feelings inspired in him by his love for Ireland and for her legend and history?

Or (b) Which three or four poems by Yeats would you pick out as representative of his varied powers at their best?

*JOYCE: *Portrait of the Artist as a Young Man*

3. *Either (a)* D. H. Lawrence wrote: 'James Joyce bores me stiff – too terribly done-on-purpose, utterly without spontaneity or real life.' To what extent do you think this criticism might apply to the *Portrait*?

Or (b) This book appears to have been one of the most popular texts set in recent years for study at Advanced Level. Why, in your opinion, has it made such a strong appeal?

ALDOUS HUXLEY: *Brave New World*

4. *Either (a)* 'My criticism of this book is that it is negative.' What do you think the critic meant by this statement, and how far do you agree with him?

Or (b) How far do you consider Huxley's vision of the future convincing?

DYLAN THOMAS: *Under Milk Wood*

5. *Either (a)* Is 'kindly satire' a fair description of Thomas's approach to his characters in *Under Milk Wood*?

Or (b) The famous painter, Augustus John, wrote, after seeing *Under Milk Wood*: 'The whole hotch-potch is a humourless travesty of popular life and is served up in a bowl of cold cawl* in which large gobbets of false sentiment are embedded.' What is your reaction to this criticism?

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Commonwealth Poems of Today

6. *Either (a)* 'The poet is able to communicate a sharper awareness of beauty than is experienced by other men.' Discuss this statement with reference to poems in this anthology.

Or (b) Discuss poems in this anthology by *two* or *three* poets of whose work you would like to read more.