



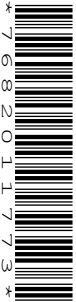
Oxford Cambridge and RSA

Thursday 23 May 2019 – Afternoon

A Level English Literature

H472/01 Drama and poetry pre-1900

Time allowed: 2 hours 30 minutes



You must have:

- the OCR 12-page Answer Booklet (OCR12 sent with general stationery)

INSTRUCTIONS

- Use black ink.
- Answer **two** questions. **One** from Section 1 and **one** from Section 2.
- All questions in Section 1 consist of two parts (a) and (b). Answer both parts of the question on the **text you have studied**.
- In Section 2, answer **one** question from a choice of six on the **texts you have studied**.
- Write answers in the Answer Booklet. The question numbers must be clearly shown.

INFORMATION

- The total mark for this paper is **60**.
- The marks for each question are shown in brackets [].
- This document consists of **16** pages.

Section 1 – Shakespeare

Coriolanus
Hamlet
Measure for Measure
Richard III
The Tempest
Twelfth Night

Answer **one** question, **both parts (a) and (b)**, from this section. You should spend about 1 hour and 15 minutes on this section.

1 Coriolanus

Answer **both** parts **(a)** and **(b)**.

(a) Discuss the following passage from Act 4 Scene 5 exploring Shakespeare's use of language and dramatic effects.

[15]

Enter AUFIDIUS with the second Servant.

AUFIDIUS	Where is this fellow?	
2 SERVANT	Here, sir; I'd have beaten him like a dog, but for disturbing the lords within.	
AUFIDIUS	Whence com'st thou? What wouldst thou? Thy name?	
	Why speak'st not? Speak, man. What's thy name?	5
CORIOLANUS	[Unmuffling] If, Tullus, Not yet thou know'st me, and, seeing me, dost not Think me for the man I am, necessity Commands me name myself.	
AUFIDIUS	What is thy name?	10
CORIOLANUS	A name unmusical to the Volscians' ears, And harsh in sound to thine.	
AUFIDIUS	Say, what's thy name?	
	Thou hast a grim appearance, and thy face Bears a command in't; though thy tackle's torn, Thou show'st a noble vessel. What's thy name?	15
CORIOLANUS	Prepare thy brow to frown – know'st thou me yet?	
AUFIDIUS	I know thee not. Thy name?	
CORIOLANUS	My name is Caius Marcius, who hath done To thee particularly, and to all the Volscies, Great hurt and mischief; thereto witness may My surname, Coriolanus. The painful service, The extreme dangers, and the drops of blood Shed for my thankless country, are requited But with that surname – a good memory And witness of the malice and displeasure Which thou shouldst bear me. Only that name remains; The cruelty and envy of the people, Permitted by our dastard nobles, who Have all forsook me, hath devour'd the rest, And suffer'd me by th' voice of slaves to be Whoop'd out of Rome. Now this extremity Hath brought me to thy hearth; not out of hope, Mistake me not, to save my life; for if	20
		25
		30

I had fear'd death, of all the men i' th' world 35
 I would have 'voided thee; but in mere spite,
 To be full quit of those my banishers,
 Stand I before thee here. Then if thou hast
 A heart of wreak in thee, that wilt revenge
 Thine own particular wrongs and stop those maims 40
 Of shame seen through thy country, speed thee straight
 And make my misery serve thy turn. So use it
 That my revengeful services may prove
 As benefits to thee; for I will fight
 Against my cank'red country with the spleen 45
 Of all the under fiends. But if so be
 Thou dar'st not this, and that to prove more fortunes
 Th'art tir'd, then, in a word, I also am
 Longer to live most weary, and present
 My throat to thee and to thy ancient malice; 50
 Which not to cut would show thee but a fool,
 Since I have ever followed thee with hate,
 Drawn tuns of blood out of thy country's breast,
 And cannot live but to thy shame, unless
 It be to do thee service. 55

AUFIDIUS

O Marcius, Marcius!

Each word thou hast spoke hath weeded from my heart
 A root of ancient envy.

And

(b) 'The conflicts presented in the play are rarely straightforward.'

Using your knowledge of the play as a whole, show how far you agree with this view of the play *Coriolanus*.

Remember to support your answer with reference to different interpretations.

[15]

2 *Hamlet*

Answer **both** parts (a) and (b).

(a) Discuss the following passage from Act 5 Scene 1, exploring Shakespeare's use of language and its dramatic effects.

[15]

1 CLOWN	What is he that builds stronger than either the mason, the shipwright, or the carpenter?	
2 CLOWN	The gallows-maker; for that frame outlives a thousand tenants.	
1 CLOWN	I like thy wit well; in good faith the gallows does well; but how does it well? It does well to those that do ill. Now thou dost ill to say the gallows is built stronger than the church; argal, the gallows may do well to thee. To 't again, come.	5
2 CLOWN	Who builds stronger than a mason, a shipwright, or a carpenter?	
1 CLOWN	Ay, tell me that, and unyoke.	
2 CLOWN	Marry, now I can tell.	10
1 CLOWN	To 't.	
2 CLOWN	Mass, I cannot tell.	
<i>Enter HAMLET and HORATIO, afar off.</i>		
1 CLOWN	Cudgel thy brains no more about it, for your dull ass will not mend his pace with beating; and when you are ask'd this question next, say 'a grave-maker': the houses he makes lasts till doomsday. Go, get thee to Yaughan; fetch me a stoup of liquor. <i>[Exit Second Clown.]</i>	15
	<i>[Digs and sings]</i> In youth, when I did love, did love, Methought it was very sweet, To contract-o-the time for-a my behove, O, methought there-a-was nothing-a meet.	20
HAMLET	Has this fellow no feeling of his business, that 'a sings in grave-making?	
HORATIO	Custom hath made it in him a property of easiness.	
HAMLET	'Tis e'en so; the hand of little employment hath the daintier sense.	
1 CLOWN	<i>[Sings]</i> But age, with his stealing steps, Hath clawed me in his clutch, And hath shipped me intil the land, As if I had never been such. <i>[Throws up a skull.]</i>	25
HAMLET	That skull had a tongue in it, and could sing once. How the knave jowls it to the ground, as if 'twere Cain's jawbone, that did the first murder! This might be the pate of a politician, which this ass now o'erreaches; one that would circumvent God, might it not?	30
HORATIO	It might, my lord.	
HAMLET	Or of a courtier; which could say 'Good morrow, sweet lord! How dost thou, sweet lord?' This might be my Lord Such-a-one, that praised my Lord Such-a-one's horse, when 'a meant to beg it – might it not?	35
HORATIO	Ay, my lord.	
HAMLET	Why, e'en so; and now my Lady Worm's, chapless, and knock'd about the mazard with a sexton's spade. Here's fine revolution, an we had the trick to see't. Did these bones cost no more the breeding but to play at loggats with them? Mine ache to think on't.	40

And

(b) 'In the play *Hamlet* the comedy always makes serious points.'

Using your knowledge of the play as a whole, show how far you agree with this view of the play *Hamlet*.

Remember to support your answer with reference to different interpretations.

[15]

3 *Measure for Measure*

Answer **both** parts (a) and (b).

- (a) Discuss the following passage from Act 3 Scene 1, exploring Shakespeare's use of language and its dramatic effects.

[15]

Enter ISABELLA.

ISABELLA	My business is a word or two with Claudio.	
PROVOST	And very welcome. Look, signior, here's your sister.	
DUKE	Provost, a word with you.	
PROVOST	As many as you please.	5
DUKE	Bring me to hear them speak, where I may be conceal'd.	
	<i>[Exeunt Duke and Provost.]</i>	
CLAUDIO	Now, sister, what's the comfort?	
ISABELLA	Why, As all comforts are; most good, most good, indeed.	10
	Lord Angelo, having affairs to heaven, Intends you for his swift ambassador, Where you shall be an everlasting leiger. Therefore, your best appointment make with speed; To-morrow you set on.	15
CLAUDIO	Is there no remedy?	
ISABELLA	None, but such remedy as, to save a head, To cleave a heart in twain.	
CLAUDIO	But is there any?	
ISABELLA	Yes, brother, you may live: There is a devilish mercy in the judge, If you'll implore it, that will free your life, But fetter you till death.	20
CLAUDIO	Perpetual durance?	
ISABELLA	Ay, just; perpetual durance, a restraint, Though all the world's vastidity you had, To a determin'd scope.	25
CLAUDIO	But in what nature?	
ISABELLA	In such a one as, you consenting to't, Would bark your honour from that trunk you bear, And leave you naked.	30
CLAUDIO	Let me know the point.	
ISABELLA	O, I do fear thee, Claudio; and I quake, Lest thou a feverous life shouldst entertain, And six or seven winters more respect Than a perpetual honour. Dar'st thou die? The sense of death is most in apprehension; And the poor beetle that we tread upon In corporal sufferance finds a pang as great As when a giant dies.	35
CLAUDIO	Why give you me this shame?	40
	Think you I can a resolution fetch From flow'ry tenderness? If I must die, I will encounter darkness as a bride And hug it in mine arms.	45

ISABELLA	There spake my brother; there my father's grave Did utter forth a voice. Yes, thou must die: Thou art too noble to conserve a life In base appliances. This outward-sainted deputy, Whose settled visage and deliberate word Nips youth i' th' head, and follies doth enew As falcon doth the fowl, is yet a devil; His filth within being cast, he would appear A pond as deep as hell.	50
CLAUDIO	The precise Angelo!	55
ISABELLA	O, 'tis the cunning livery of hell The damned'st body to invest and cover In precise guards! Dost thou think, Claudio, If I would yield him my virginity Thou mightst be freed?	60
CLAUDIO	O heavens! it cannot be.	
ISABELLA	Yes, he would give't thee, from this rank offence, So to offend him still. This night's the time That I should do what I abhor to name, Or else thou diest to-morrow.	65
CLAUDIO	Thou shalt not do't.	
ISABELLA	O, were it but my life! I'd throw it down for your deliverance As frankly as a pin.	
CLAUDIO	Thanks, dear Isabel.	70

And

(b) 'For a play that ends happily *Measure for Measure* has a lot to say about death.'

Using your knowledge of the play as a whole, show how far you agree with this view of *Measure for Measure*.

Remember to support your answer with reference to different interpretations.

[15]

4 *Richard III*

Answer **both** parts (a) and (b).

- (a) Discuss the following passage from Act 5 Scene 3, exploring Shakespeare's use of language and its dramatic effects.

[15]

Enter the Ghost of HASTINGS.

GHOST [To Richard] Bloody and guilty, guiltily awake,
And in a bloody battle end thy days!
Think on Lord Hastings. Despair and die.
[To Richmond] Quiet untroubled soul, awake, awake! 5
Arm, fight, and conquer, for fair England's sake!

Enter the Ghosts of the two young Princes.

GHOSTS [To Richard] Dream on thy cousins smothered in the Tower.
Let us be lead within thy bosom, Richard,
And weigh thee down to ruin, shame, and death! 10
Thy nephews' souls bid thee despair and die.
[To Richmond] Sleep, Richmond, sleep in peace, and wake in joy;
Good angels guard thee from the boar's annoy!
Live, and beget a happy race of kings!
Edward's unhappy sons do bid thee flourish. 15

Enter the Ghost of LADY ANNE, his wife.

GHOST [To Richard] Richard, thy wife, that wretched Anne thy wife
That never slept a quiet hour with thee
Now fills thy sleep with perturbations.
To-morrow in the battle think on me, 20
And fall thy edgeless sword. Despair and die.
[To Richmond] Thou quiet soul, sleep thou a quiet sleep;
Dream of success and happy victory.
Thy adversary's wife doth pray for thee.

Enter the Ghost of BUCKINGHAM. 25

GHOST [To Richard] The first was I that help'd thee to the crown;
The last was I that felt thy tyranny.
O, in the battle think on Buckingham,
And die in terror of thy guiltiness!
Dream on, dream on of bloody deeds and death; 30
Fainting, despair; despairing, yield thy breath!
[To Richmond] I died for hope ere I could lend thee aid;
But cheer thy heart and be thou not dismay'd:
God and good angels fight on Richmond's side;
And Richard falls in height of all his pride. 35

[The Ghosts vanish. Richard starts out of his dream.]

KING RICHARD

Give me another horse. Bind up my wounds.
 Have mercy, Jesu! Soft! I did but dream.
 O coward conscience, how dost thou afflict me!
 The lights burn blue. It is now dead midnight. 40
 Cold fearful drops stand on my trembling flesh.
 What do I fear? Myself? There's none else by.
 Richard loves Richard; that is, I am I.
 Is there a murderer here? No – yes, I am.
 Then fly. What, from myself? Great reason why – 45
 Lest I revenge. What, myself upon myself!
 Alack, I love myself. Wherefore? For any good.
 That I myself have done unto myself?
 O, no! Alas, I rather hate myself
 For hateful deeds committed by myself! 50
 I am a villain; yet I lie, I am not.
 Fool, of thyself speak well. Fool, do not flatter.
 My conscience hath a thousand several tongues,
 And every tongue brings in a several tale,
 And every tale condemns me for a villain. 55
 Perjury, perjury, in the high'st degree;
 Murder, stern murder, in the dir'st degree;
 All several sins, all us'd in each degree,
 Throng to the bar, crying all 'Guilty! guilty!'
 I shall despair. There is no creature loves me;
 And if I die no soul will pity me: 60
 And wherefore should they, since that I myself
 Find myself no pity to myself?
 Methought the souls of all that I had murder'd
 Came to my tent, and every one did threat 65
 To-morrow's vengeance on the head of Richard.

And

(b) 'The play *Richard III* dramatises the conflict between good and evil.'

Using your knowledge of the play as a whole, show how far you agree with this view.

Remember to support your answer with reference to different interpretations.

[15]

5 *The Tempest*

Answer **both** parts (a) and (b).

(a) Discuss the following passage from Act 2 Scene 1, exploring Shakespeare's use of language and its dramatic effects.

[15]

SEBASTIAN	Sir, you may thank yourself for this great loss, That would not bless our Europe with your daughter, But rather lose her to an African; Where she, at least, is banish'd from your eye, Who hath cause to wet the grief on't.	5
ALONSO	Prithee, peace.	
SEBASTIAN	You were kneel'd to, and importun'd otherwise By all of us; and the fair soul herself Weigh'd between loathness and obedience at Which end o' th' beam should bow. We have lost your son, I fear, for ever. Milan and Naples have Moe widows in them of this business' making, Than we bring men to comfort them; The fault's your own.	10
ALONSO	So is the dear'st o' th' loss.	15
GONZALO	My lord Sebastian, The truth you speak doth lack some gentleness, And time to speak it in; you rub the sore, When you should bring the plaster.	
SEBASTIAN	Very well.	20
ANTONIO	And most chirurgonly.	
GONZALO	It is foul weather in us all, good sir, When you are cloudy.	
SEBASTIAN	Fowl weather?	
ANTONIO	Very foul.	25
GONZALO	Had I plantation of this isle, my lord – He'd sow 't with nettle-seed.	
ANTONIO	Or docks, or mallows.	
SEBASTIAN	And were the king on't, what would I do? Scape being drunk for want of wine.	30
GONZALO	I' th' commonwealth I would by contraries Execute all things; for no kind of traffic Would I admit; no name of magistrate; Letters should not be known; riches, poverty, And use of service, none; contract, succession, Bourn, bound of land, tilth, vineyard, none; No use of metal, corn, or wine, or oil; No occupation; all men idle, all; And women too, but innocent and pure; No sovereignty –	35
SEBASTIAN	Yet he would be king on't.	40
ANTONIO	The latter end of his commonwealth forgets the beginning.	
GONZALO	All things in common nature should produce Without sweat or endeavour. Treason, felony, Sword, pike, knife, gun, or need of any engine, Would I not have; but nature should bring forth,	45

Of it own kind, all foison, all abundance,
To feed my innocent people.
SEBASTIAN No marrying 'mong his subjects?
ANTONIO None, man; all idle; whores and knaves. 50
GONZALO I would with such perfection govern, sir,
T' excel the golden age.
SEBASTIAN Save his Majesty!
ANTONIO Long live Gonzalo!

And

(b) 'The play encourages us to admire idealistic values such as those of Gonzalo.'

Using your knowledge of the play as a whole, show how far you agree with this view of *The Tempest*.

Remember to support your answer with reference to different interpretations.

[15]

6 *Twelfth Night*

Answer **both** parts **(a)** and **(b)**.

- (a)** Discuss the following passage from Act 1 Scene 4, exploring Shakespeare's use of language and its dramatic effects.

[15]

The Duke's palace.

Enter VALENTINE, and VIOLA in a man's attire.

VALENTINE	If the Duke continue these favours towards you, Cesario, you are like to be much advanc'd; he hath known you but three days, and already you are no stranger.	5
VIOLA	You either fear his humour or my negligence, that you call in question the continuance of his love. Is he inconstant, sir, in his favours?	
VALENTINE	No, believe me.	

Enter DUKE, CURIO, and Attendants.

VIOLA	I thank you. Here comes the Count.	10
DUKE	Who saw Cesario, ho?	
VIOLA	On your attendance, my lord, here.	
DUKE	Stand you awhile aloof. Cesario, Thou know'st no less but all; I have unclasp'd To thee the book even of my secret soul. Therefore, good youth, address thy gait unto her; Be not denied access, stand at her doors, And tell them there thy fixed foot shall grow Till thou have audience.	15
VIOLA	Sure, my noble lord, If she be so abandon'd to her sorrow As it is spoke, she never will admit me.	20
DUKE	Be clamorous and leap all civil bounds, Rather than make unprofited return.	
VIOLA	Say I do speak with her, my lord, what then?	25
DUKE	O, then unfold the passion of my love, Surprise her with discourse of my dear faith! It shall become thee well to act my woes: She will attend it better in thy youth Than in a nuncio's of more grave aspect.	30
VIOLA	I think not so, my lord.	
DUKE	Dear lad, believe it; For they shall yet belie thy happy years That say thou art a man; Diana's lip Is not more smooth and rubious; thy small pipe Is as the maiden's organ, shrill and sound, And all is semblative a woman's part. I know thy constellation is right apt For this affair. Some four or five attend him – All, if you will, for I myself am best When least in company. Prosper well in this, And thou shalt live as freely as thy lord To call his fortunes thine.	35 40

VIOLA

I'll do my best
To woo your lady. [*Aside*] Yet, a barful strife!
Whoe'er I woo, myself would be his wife.

45

And

(b) 'The play's notions of gender are very complex.'

Using your knowledge of the play as a whole, show how far you agree with this view of *Twelfth Night*.

Remember to support your answer with reference to different interpretations.

[15]

Section 2 – Drama and Poetry pre-1900

Answer **one** question from this section. You should spend about 1 hour and 15 minutes on this section.

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

Drama	Poetry
Christopher Marlowe: <i>Edward II</i> John Webster: <i>The Duchess of Malfi</i> Oliver Goldsmith: <i>She Stoops to Conquer</i> Henrik Ibsen: <i>A Doll's House</i> Oscar Wilde: <i>An Ideal Husband</i>	Geoffrey Chaucer: <i>The Merchant's Prologue and Tale</i> John Milton: <i>Paradise Lost Books 9 & 10</i> Samuel Taylor Coleridge: <i>Selected Poems</i> Alfred, Lord Tennyson: <i>Maud</i> Christina Rossetti: <i>Selected Poems</i>

7 *'Literature often celebrates the strong bonds between human beings.'*

In the light of this view, consider ways in which writers explore the strength of human relationships. In your answer, compare one drama text and one poetry text from the above lists.

[30]

Or

8 *'Stereotypes about gender are as inappropriate in literature as they are in life.'*

In the light of this view, consider ways in which writers explore gender roles. In your answer, compare one drama text and one poetry text from the above lists.

[30]

Or

9 *'Literature too often undervalues qualities of kindness and compassion.'*

In the light of this view, consider ways in which writers explore kind and compassionate behaviour. In your answer, compare one drama text and one poetry text from the above lists.

[30]

Or

10 *'Literary works often explore the consequences of human error.'*

In the light of this view, consider ways in which writers explore poor decisions. In your answer, compare one drama text and one poetry text from the above lists.

[30]

Or

11 *'The instinct to control others is natural in humanity.'*

In the light of this view, consider ways in which writers explore control and authority. In your answer, compare one drama text and one poetry text from the above lists.

[30]

Or

12 *'Happiness is difficult to find and difficult to keep.'*

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

[30]

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