



<b>Section 1 – Shakespeare</b>	<b>Question</b>	<b>Page</b>
<i>Coriolanus</i>	1	3
<i>Hamlet</i>	2	3
<i>Measure for Measure</i>	3	4
<i>Richard III</i>	4	4
<i>The Tempest</i>	5	4
<i>Twelfth Night</i>	6	5

<b>Section 2 – Poetry pre-1900</b>	<b>Question</b>	<b>Page</b>
Geoffrey Chaucer: <i>The Merchant's Prologue and Tale</i>	7	6
John Milton: <i>Paradise Lost Books 9 &amp; 10</i>	8	8
Samuel Taylor Coleridge: <i>Selected Poems</i>	9	9
Alfred, Lord Tennyson: <i>Maud</i>	10	10
Christina Rossetti: <i>Selected Poems</i>	11	12

**Section 1 – Shakespeare**

*Coriolanus*  
*Hamlet*  
*Measure for Measure*  
*Richard III*  
*The Tempest*  
*Twelfth Night*

Answer **one** question from this section. You should spend 45 minutes on this section.

**1 *Coriolanus***

**Either**

- (a) 'A play in which heroic deeds count for nothing.'

How far and in what ways do you agree with this comment on the play *Coriolanus*? [30]

**Or**

- (b) 'Menenius is the most likeable character in the play.'

How far and in what ways do you agree with this view of the role of Menenius Agrippa in the play *Coriolanus*? [30]

**2 *Hamlet***

**Either**

- (a) 'A play that stinks of corruption in high places.'

How far and in what ways do you agree with this view of the play *Hamlet*? [30]

**Or**

- (b) 'Gertrude's contributions to the play are rarely helpful and often harmful.'

How far and in what ways do you agree with this view of the role of Gertrude? [30]

**3 Measure for Measure****Either**

- (a) 'The ending is much happier than the play as a whole.'

How far and in what ways do you agree with this view of *Measure for Measure*? [30]

**Or**

- (b) 'Between them, Claudio and Lucio offer a powerful critique of Vienna's unjust laws.'

How far and in what ways do you agree with this view of the roles of Claudio and Lucio in *Measure for Measure*? [30]

**4 Richard III****Either**

- (a) 'A play that glamorises cruelty.'

How far and in what ways do you agree with this view of the play? [30]

**Or**

- (b) 'The female characters seem powerless in the world of this play.'

How far and in what ways do you agree with this view of the role of the female characters in *Richard III*? [30]

**5 The Tempest****Either**

- (a) 'A play which constantly illustrates the dangers of ambition.'

How far and in what ways do you agree with this view of *The Tempest*? [30]

**Or**

- (b) 'Despite a strong working relationship, Prospero exploits Ariel.'

How far and in what ways do you agree with this view of the roles of Prospero and Ariel in *The Tempest*? [30]

6 *Twelfth Night*

**Either**

(a) '*Twelfth Night* shows that love leads to madness.'

How far and in what ways do you agree with this view of the play? [30]

**Or**

(b) 'What happens to Malvolio demonstrates the danger of being unpopular.'

How far and in what ways do you agree with this view of the role of Malvolio in *Twelfth Night*? [30]

## Section 2 – Poetry pre-1900

Geoffrey Chaucer: *The Merchant's Prologue and Tale*  
 John Milton: *Paradise Lost, Books 9 & 10*  
 Samuel Taylor Coleridge: *Selected Poems*  
 Alfred, Lord Tennyson: *Maud*  
 Christina Rossetti: *Selected Poems*

Answer **one** question from this section. You should spend 45 minutes on this section.

7 Geoffrey Chaucer: *The Merchant's Prologue and Tale*

Discuss how the Merchant portrays the conflict between men and women in this extract from *The Merchant's Tale*.

In your answer explore the author's use of language, imagery and verse form, and consider ways in which you find the extract characteristic of *The Merchant's Prologue and Tale*. **[30]**

This king of Fairye thanne adoun him sette  
 Upon a bench of turves, fressh and grene,  
 And right anon thus seyde he to his queene:  
 'My wyf,' quod he, 'ther may no wight seye nay;  
 Th'experience so preveth every day 5  
 The tresons whiche that wommen doon to man.  
 Ten hondred thousand [tales] tellen I kan  
 Notable of youre untrouthe and brotilnesse.  
 O Salomon, wys, and richest of riches, 10  
 Fulfild of sapience and of worldly glorie,  
 Ful worthy been thy wordes to memorie  
 To every wight that wit and reson kan.  
 Thus preiseth he yet the bountee of man:  
 "Amonges a thousand men yet foond I oon,  
 But of wommen alle foond I noon." 15  
 Thus seith the king that knoweth youre wikkednesse.  
 And Jhesus, *filius Syrak*, as I gesse,  
 Ne speketh of yow but seelde reverence.  
 A wilde fyr and corrupt pestilence  
 So falle upon youre bodies yet to-night. 20  
 Ne se ye nat this honourable knight,  
 By cause, allas, that he is blind and old,  
 His owene man shal make him cokewold.  
 Lo, where he sit, the lechour, in the tree.  
 Now wol I graunten, of my magestee, 25  
 Unto this olde, blinde, worthy knight  
 That he shal have ayen his eyen sight,  
 Whan that his wyf wold doon him vileynye.  
 Thanne shal he knowen al hire harlotrye,  
 Bothe in repreve of hire and othere mo.' 30  
 'Ye shal?' quod Proserpine, 'Wol ye so?  
 Now by my moodres sires soule I swere  
 That I shal yeven hire suffisant answer,  
 And alle wommen after, for hir sake;  
 That, though they be in any gilt ytake, 35

With face boold they shulle hemself excuse,  
And bere hem doun that wolden hem accuse.  
For lak of answeere noon of hem shal dien.  
Al hadde man seyn a thing with bothe his yen,  
Yit shul we wommen visage it hardily, 40  
And wepe, and swere, and chide subtilly,  
So that ye men shul been as lewed as gees.  
What rekketh me of youre auctoritees?  
I woot wel that this Jew, this Salomon,  
Foond of us wommen fooles many oon. 45  
But though that he ne foond no good womman,  
Yet hath ther founde many another man  
Wommen ful trewe, ful goode, and vertuous.  
Witnesse on hem that dwelle in Cristes hous;  
With martirdom they preved hire constance. 50  
The Romain geestes eek make remembrance  
Of many a verray, trewe wyf also.

8 John Milton: *Paradise Lost, Books 9 & 10*

Discuss ways in which Milton portrays Adam's sense of injustice after the Fall in this extract from *Paradise Lost Book 10*.

In your answer explore the author's use of language, imagery and verse form, and consider ways in which you find this extract characteristic of *Paradise Lost Books 9 & 10*. [30]

O miserable of happy! is this the end  
 Of this new glorious world, and me so late  
 The glory of that glory? who now, become  
 Accursed of blessèd, hide me from the face  
 Of God, whom to behold was then my height 5  
 Of happiness: yet well, if here would end  
 The misery; I deserved it, and would bear  
 My own deservings; but this will not serve;  
 All that I eat or drink, or shall beget,  
 Is propagated curse. O voice once heard 10  
 Delightfully, *Increase and multiply*,  
 Now death to hear! for what can I increase  
 Or multiply, but curses on my head?  
 Who of all ages to succeed, but feeling  
 The evil on him brought by me, will curse 15  
 My head, ill fare our ancestor impure,  
 For this we may thank Adam; but his thanks  
 Shall be the execration; so besides  
 Mine own that bide upon me, all from me  
 Shall with a fierce reflux on me redound, 20  
 On me as on their natural centre light  
 Heavy, though in their place. O fleeting joys  
 Of Paradise, dear bought with lasting woes!  
 Did I request thee, Maker, from my clay  
 To mould me man, did I solicit thee 25  
 From darkness to promote me, or here place  
 In this delicious garden? as my will  
 Concurred not to my being, it were but right  
 And equal to reduce me to my dust,  
 Desirous to resign, and render back 30  
 All I received, unable to perform  
 Thy terms too hard, by which I was to hold  
 The good I sought not. To the loss of that,  
 Sufficient penalty, why hast thou added  
 The sense of endless woes? inexplicable 35  
 Thy justice seems; yet to say truth, too late,  
 I thus contest; then should have been refused  
 Those terms whatever, when they were proposed:



## 9 Samuel Taylor Coleridge: *Selected Poems*

Discuss Coleridge's presentation of the relationship between human beings and nature in this extract from 'The Nightingale: A Conversation Poem. April 1798'.

In your answer explore the author's use of language, imagery and verse form, and consider ways in which you find the extract characteristic of Coleridge's work in your selection. **[30]**

'The Nightingale'

A Conversation Poem. April 1798

No cloud, no relique of the sunken day  
 Distinguishes the West, no long thin slip  
 Of sullen light, no obscure trembling hues.  
 Come, we will rest on this old mossy bridge! 5  
 You see the glimmer of the stream beneath,  
 But hear no murmuring: it flows silently,  
 O'er its soft bed of verdure. All is still,  
 A balmy night! and though the stars be dim,  
 Yet let us think upon the vernal showers 10  
 That gladden the green earth, and we shall find  
 A pleasure in the dimness of the stars.  
 And hark! the Nightingale begins its song,  
 'Most musical, most melancholy' bird!  
 A melancholy bird! Oh! idle thought! 15  
 In nature there is nothing melancholy.  
 But some night-wandering man, whose heart was pierced  
 With the remembrance of a grievous wrong,  
 Or slow distemper, or neglected love,  
 (And so, poor wretch! filled all things with himself,  
 And made all gentle sounds tell back the tale 20  
 Of his own sorrow) he, and such as he,  
 First named these notes a melancholy strain.  
 And many a poet echoes the conceit;  
 Poet who hath been building up the rhyme  
 When he had better far have stretched his limbs 25  
 Beside a brook in mossy forest-dell,  
 By sun or moon-light, to the influxes  
 Of shapes and sounds and shifting elements  
 Surrendering his whole spirit, of his song  
 And of his fame forgetful! so his fame 30  
 Should share in Nature's immortality,  
 A venerable thing! and so his song  
 Should make all Nature lovelier, and itself  
 Be loved like Nature! But 'twill not be so;  
 And youths and maidens most poetical, 35  
 Who lose the deepening twilights of the spring  
 In ball-rooms and hot theatres, they still  
 Full of meek sympathy must heave their sighs  
 O'er Philomela's pity-pleading strains.

10 Alfred, Lord Tennyson: *Maud*

Discuss ways in which the speaker in this extract from *Maud* reveals his attitudes to Victorian society.

In your answer explore the author's use of language, imagery and verse form, and consider ways in which you find the extract characteristic of *Maud*. [30]

Villainy somewhere! whose? One says, we are villains  
all.  
Not he: his honest fame should at least by me be  
maintained:  
But that old man, now lord of the broad estate and the  
Hall, 5  
Dropt off gorged from a scheme that had left us flaccid  
and drain'd.

VI  
Why do they prate of the blessings of Peace? we have  
made them a curse, 10  
Pickpockets, each hand lusting for all that is not its  
own;  
And lust of gain, in the spirit of Cain, is it better or  
worse  
Than the heart of the citizen hissing in war on his own  
hearthstone? 15

VII  
But these are the days of advance, the works of the  
men of mind,  
When who but a fool would have faith in a  
tradesman's ware or his word? 20  
Is it peace or war? Civil war, as I think, and that of a  
kind  
The viler, as underhand, not openly bearing the sword.

VIII  
Sooner or later I too may passively take the print  
Of the golden age – why not? I have neither hope nor  
trust; 25  
May make my heart as a millstone, set my face as a  
flint,  
Cheat and be cheated, and die: who knows? we are  
ashes and dust. 30

IX  
Peace sitting under her olive, and slurring the days  
gone by,  
When the poor are hovell'd and hustled together, each  
sex, like swine,  
When only the ledger lives, and when only not all men  
lie; 35  
Peace in her vineyard – yes! – but a company forges  
the wine.

## 11

## X

And the vitriol madness flushes up in the ruffian's  
 head, 40  
 Till the filthy by-lane rings to the yell of the trampled  
 wife,  
 And chalk and alum and plaster are sold to the poor  
 for bread,  
 And the spirit of murder works in the very means of 45  
 life,

## XI

And Sleep must lie down arm'd, for the villainous  
 centre-bits  
 Grind on the wakeful ear in the hush of the moonless  
 nights, 50  
 While another is cheating the sick of a few last gasps,  
 as he sits  
 To pestle a poison'd poison behind his crimson lights.

## XII

When a Mammonite mother kills her babe for a burial  
 fee, 55  
 And Timour-Mammon grins on a pile of children's  
 bones,  
 Is it peace or war? better, war! loud war by land and by  
 sea,  
 War with a thousand battles, and shaking a hundred 60  
 thrones.

## XIII

For I trust if an enemy's fleet came yonder round by the  
 hill,  
 And the rushing battle-bolt sang from the three-decker  
 out of the foam, 65  
 That the smooth-faced snubnosed rogue would leap  
 from his counter and till,  
 And strike, if he could, were it but with his cheating  
 yardwand, home.——

## XIV

What! am I raging alone as my father raged in his mood? 70  
 Must / too creep to the hollow and dash myself down  
 and die  
 Rather than hold by the law that I made, nevermore to  
 brood  
 On a horror of shatter'd limbs and a wretched 75  
 swindler's lie?

## 11 Christina Rossetti: *Selected Poems*

Discuss how Rossetti explores the comforts of religion in this poem.

In your answer explore the author's use of language, imagery and verse form, and consider ways in which you find the poem characteristic of Rossetti's work in your selection. **[30]**

### UP-HILL

Does the road wind up-hill all the way?  
 Yes, to the very end.  
 Will the day's journey take the whole long day?  
 From morn to night, my friend.

But is there for the night a resting-place? 5  
 A roof for when the slow dark hours begin.  
 May not the darkness hide it from my face?  
 You cannot miss that inn.

Shall I meet other wayfarers at night? 10  
 Those who have gone before.  
 Then must I knock, or call when just in sight?  
 They will not keep you standing at that door.

Shall I find comfort, travel-sore and weak? 15  
 Of labour you shall find the sum.  
 Will there be beds for me and all who seek?  
 Yea, beds for all who come.

## END OF QUESTION PAPER

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