

Modified Enlarged 18pt

OXFORD CAMBRIDGE AND RSA EXAMINATIONS

Thursday 7 October 2021 – Morning

A Level English Literature

H472/01 Drama and poetry pre-1900

**Time allowed: 2 hours 30 minutes
plus your additional time allowance**

**YOU MUST HAVE:
the OCR 12-page Answer Booklet**

READ INSTRUCTIONS OVERLEAF



INSTRUCTIONS

Use black ink.

Write your answer to each question in the Answer Booklet. The question numbers must be clearly shown.

Fill in the boxes on the front of the Answer Booklet.

Answer ONE question in Section 1 and ONE in Section 2.

All questions in Section 1 have two parts, (a) and (b). Answer BOTH parts of the question on the text you have studied.

Answer ONE question on the text you have studied in Section 2.

INFORMATION

The total mark for this paper is 60.

The marks for each question are shown in brackets [].

ADVICE

Read each question carefully before you start your answer.

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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 plus your additional time allowance on this section.

1 Coriolanus

Answer BOTH parts (a) and (b).

(a) Discuss the following passage from Act 1 Scene 1, exploring Shakespeare’s use of language and dramatic effects. [15]

Enter COMINIUS, TITUS LARTIUS, with other Senators; JUNIUS BRUTUS and SICINIUS VELUTUS.

1 SENATOR

**Marcus, ’tis true that you have lately told us:
The Volsces are in arms.**

MARCUS

**They have a leader,
Tullus Aufidius, that will put you to’t.
I sin in envying his nobility;
And were I anything but what I am,
I would wish me only he.**

5

COMINIUS

You have fought together?

10

MARCIUS

**Were half to half the world by th' ears, and he
Upon my party, I'd revolt, to make
Only my wars with him. He is a lion
That I am proud to hunt.**

1 SENATOR

**Then, worthy Marcius,
Attend upon Cominius to these wars.**

15

COMINIUS

It is your former promise.

MARCIUS

**Sir, it is;
And I am constant. Titus Lartius, thou
Shalt see me once more strike at Tullus' face.
What, art thou stiff? Stand'st out?**

20

LARTIUS

**No, Caius, Marcius;
I'll lean upon one crutch and fight with t'other
Ere stay behind this business.**

MENENIUS

O, true bred!

25

1 SENATOR

**Your company to th' Capitol; where, I know,
Our greatest friends attend us.**

LARTIUS

[To Cominius] Lead you on.

[To Marcius] Follow Cominius; we must follow you;
Right worthy you priority.

30

COMINIUS

Noble Marcius!

1 SENATOR

[To the Citizens] Hence to your homes; be gone.

MARCIUS

Nay, let them follow.

The Volsces have much corn: take these rats thither

To gnaw their garners. Worshipful mutineers,

Your valour puts well forth; pray follow.

[Citizens steal away. Exeunt all but Sicinius and Brutus.]

35

SICINIUS

Was ever man so proud as is this Marcius?

BRUTUS

He has no equal.

SICINIUS

When we were chosen tribunes for the people –

40

BRUTUS

Mark'd you his lip and eyes?

SICINIUS

Nay, but his taunts!

BRUTUS

Being mov'd, he will not spare to gird the gods.

SICINIUS

Bemock the modest moon.

BRUTUS

The present wars devour him! He is grown 45
Too proud to be so valiant.

SICINIUS

Such a nature,
Tickled with good success, disdains the shadow
Which he treads on at noon. But I do wonder
His insolence can brook to be commanded 50
Under Cominius.

BRUTUS

Fame, at the which he aims –
In whom already he is well grac'd – cannot
Better be held nor more attain'd than by
A place below the first; for what miscarries 55
Shall be the general's fault, though he perform
To th' utmost of a man, and giddy censure
Will then cry out of Marcius 'O, if he
Had borne the business!'

SICINIUS

Besides, if things go well, 60
Opinion, that so sticks on Marcius, shall
Of his demerits rob Cominius.

BRUTUS

Come.
Half all Cominius' honours are to Marcius,
Though Marcius earn'd them not; and all his faults 65
To Marcius shall be honours, though indeed
In aught he merit not.

SICINIUS

Let's hence and hear

How the dispatch is made, and in what fashion,

More than his singularity, he goes

Upon this present action.

70

BRUTUS

Let's along.

AND

(b) 'The effects of war are often unpredictable.'

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 3 Scene 1, exploring Shakespeare's use of language and its dramatic effects. [15]

HAMLET

– Soft you now!

The fair Ophelia. – Nymph, in thy orisons

Be all my sins rememb'ed.

OPHELIA

Good my lord,

How does your honour for this many a day?

5

HAMLET

I humbly thank you; well, well, well.

OPHELIA

My lord, I have remembrances of yours

That I have longed long to re-deliver.

I pray you now receive them.

HAMLET

No, not I;

I never gave you aught.

10

OPHELIA

My honour'd lord, you know right well you did,

And with them words of so sweet breath compos'd

As made the things more rich; their perfume lost,

Take these again; for to the noble mind

Rich gifts wax poor when givers prove unkind.

There, my lord.

15

HAMLET

Ha, ha! Are you honest?

OPHELIA

My lord?

HAMLET

Are you fair?

20

OPHELIA

What means your lordship?

HAMLET

That if you be honest and fair, your honesty should admit no discourse to your beauty.

OPHELIA

Could beauty, my lord, have better commerce than with honesty?

25

HAMLET

Ay, truly; for the power of beauty will sooner transform honesty from what it is to a bawd than the force of honesty can translate beauty into his likeness. This was sometime a paradox, but now the time gives it proof. I did love you once.

30

OPHELIA

Indeed, my lord, you made me believe so.

HAMLET

You should not have believ'd me; for virtue cannot so inoculate our old stock but we shall relish of it. I loved you not.

OPHELIA

I was the more deceived.

35

HAMLET

Get thee to a nunnery. Why wouldst thou be a breeder of sinners? I am myself indifferent honest, but yet I could accuse me of such things that it were better my mother had not borne me: I am very proud, revengeful, ambitious; with more offences at my beck than I have thoughts to put them in, imagination to give them shape, or time to act them in. What should such fellows as I do crawling between earth and heaven? We are arrant knaves, all; believe none of us. Go thy ways to a nunnery. Where's your father?

40
45

OPHELIA

At home, my lord.

HAMLET

Let the doors be shut upon him, that he may play the fool nowhere but in's own house. Farewell.

OPHELIA

O, help him, you sweet heavens!

50

HAMLET

If thou dost marry, I'll give thee this plague for thy dowry: be thou as chaste as ice, as pure as snow, thou shalt not escape calumny. Get thee to a nunnery, go, farewell. Or, if thou wilt needs many, marry a fool; for wise men know well enough what monsters you make of them. To a nunnery, go; and quickly too. Farewell.

55

OPHELIA

O heavenly powers, restore him!

HAMLET I have heard of your paintings too, well
enough; God hath given you one face, and you 60
make yourselves another. You jig and amble, and
you lisp, and nickname God's creatures, and make
your wantonness your ignorance. Go to, I'll no more
on't; it hath made me mad. I say we will have no
moe marriage: those that are married already, all but 65
one, shall live; the rest shall keep as they are. To a
nunnery, go.

AND

(b) 'There is very little room for love in the court at
Elsinore.'

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 4 Scene 1, exploring Shakespeare's use of language and its dramatic effects. [15]

Enter MARIANA; and Boy singing.

Song

Take, O, take those lips away,
 That so sweetly were forsworn;
 And those eyes, the break of day,
 Lights that do mislead the morn;
 But my kisses bring again, bring again;
 Seals of love, but seal'd in vain, seal'd in vain.

Enter DUKE, disguised as before.

MARIANA

Break off thy song, and haste thee quick away; 10
Here comes a man of comfort, whose advice
Hath often still'd my brawling discontent.

[Exit Boy.

I cry you mercy, sir, and well could wish
You had not found me here so musical. 15
Let me excuse me, and believe me so,
My mirth it much displeas'd, but pleas'd my woe.

DUKE

‘Tis good; though music oft hath such a charm
To make bad good and good provoke to harm.
I pray you tell me hath anybody inquir’d for me here
to-day. Much upon this time have I promis’d here to
meet.

MARIANA

You have not been inquir'd after;
I have sat here all day.

Enter ISABELLA.

25

DUKE

I do constantly believe you. The time is come even
now. I shall crave your forbearance a little. May be
I will call upon you anon, for some advantage to
yourself.

MARIANA

I am always bound to you. [Exit.

30

DUKE

Very well met, and well come.
What is the news from this good deputy?

ISABELLA

He hath a garden circummur'd with brick,
Whose western side is with a vineyard back'd;
And to that vineyard is a planched gate
That makes his opening with this bigger key;
This other doth command a little door
Which from the vineyard to the garden leads.

35

There have I made my promise
Upon the heavy middle of the night
To call upon him.

40

DUKE

But shall you on your knowledge find this way?

ISABELLA

I have ta'en a due and wary note upon't;
With whispering and most guilty diligence,
In action all of precept, he did show me
The way twice o'er. 45

DUKE

Are there no other tokens
Between you 'greed concerning her observance?

ISABELLA

No, none, but only a repair i' th' dark;
And that I have possess'd him my most stay 50
Can be but brief; for I have made him know
I have a servant comes with me along,
That stays upon me; whose persuasion is
I come about my brother.

DUKE

'Tis well borne up. 55
I have not yet made known to Mariana
A word of this. What ho, within! come forth.

Re-enter MARIANA.

I pray you be acquainted with this maid;
She comes to do you good. 60

ISABELLA

I do desire the like.

DUKE

Do you persuade yourself that I respect you?

MARIANA

Good friar, I know you do, and have found it.

DUKE

**Take, then, this your companion by the hand,
Who hath a story ready for your ear.
I shall attend your leisure; but make haste;
The vaporous night approaches.**

65

MARIANA

Will't please you walk aside?

AND

(b) 'The women in the play are dominated by the men.'

Using your knowledge of the play as a whole, show how far you agree with this view of the female characters in '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 3 Scene 1, exploring Shakespeare's use of language and its dramatic effects. [15]**

The trumpets sound. Enter the PRINCE OF WALES, GLOUCESTER, BUCKINGHAM, CATESBY, CARDINAL BOURCHIER, and Others.

BUCKINGHAM

Welcome, sweet Prince, to London, to your chamber.

GLOUCESTER

**Welcome, dear cousin, my thoughts' sovereign.
The weary way hath made you melancholy.**

5

PRINCE

**No, uncle; but our crosses on the way
Have made it tedious, wearisome, and heavy.
I want more uncles here to welcome me.**

GLOUCESTER

**Sweet Prince, the untainted virtue of your years
Hath not yet div'd into the world's deceit;
Nor more can you distinguish of a man
Than of his outward show; which, God He knows,
Seldom or never jumpeth with the heart.
Those uncles which you want were dangerous;
Your Grace attended to their sug'red words
But look'd not on the poison of their hearts.
God keep you from them and from such false friends!**

10

15

PRINCE

God keep me from false friends! but they were none.

GLOUCESTER

My lord, the Mayor of London comes to greet you. 20

Enter the Lord Mayor and his Train.

MAYOR

God bless your Grace with health and happy days!

PRINCE

I thank you, good my lord, and thank you all.
I thought my mother and my brother York
Would long ere this have met us on the way. 25
Fie, what a slug is Hastings, that he comes not
To tell us whether they will come or no!

Enter LORD HASTINGS.

BUCKINGHAM

And, in good time, here comes the sweating lord.

PRINCE

Welcome, my lord. What, will our mother come? 30

HASTINGS

On what occasion, God He knows, not I,
The Queen your mother and your brother York
Have taken sanctuary. The tender Prince
Would fain have come with me to meet your Grace,
But by his mother was perforce withheld. 35

BUCKINGHAM

Fie, what an indirect and peevish course
Is this of hers? Lord Cardinal, will your Grace
Persuade the Queen to send the Duke of York

Unto his princely brother presently?
If she deny, Lord Hastings, go with him 40
And from her jealous arms pluck him perforce.

CARDINAL

My Lord of Buckingham, if my weak oratory
Can from his mother win the Duke of York,
Anon expect him here; but if she be obdurate
To mild entreaties, God in heaven forbid 45
We should infringe the holy privilege
Of blessed sanctuary! Not for all this land
Would I be guilty of so deep a sin.

BUCKINGHAM

You are too senseless-obstinate, my lord,
Too ceremonious and traditional. 50
Weigh it but with the grossness of this age,
You break not sanctuary in seizing him.
The benefit thereof is always granted
To those whose dealings have deserv'd the place
And those who have the wit to claim the place. 55
This Prince hath neither claim'd it nor deserv'd it,
And therefore, in mine opinion, cannot have it.
Then, taking him from thence that is not there,
You break no privilege nor charter there.
Oft have I heard of sanctuary men; 60
But sanctuary children never till now.

CARDINAL

My lord, you shall overrule my mind for once.
Come on, Lord Hastings, will you go with me?

HASTINGS

I go, my lord.

PRINCE

Good lords, make all the speedy haste you may. 65

AND

(b) 'The play offers a masterclass in how to manipulate people.'

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

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 1 Scene 1, exploring Shakespeare's use of language and its dramatic effects. [15]**

On a ship at sea; a tempestuous noise of thunder and lightning heard.

Enter a Shipmaster and a Boatswain.

MASTER
Boatswain!

BOATSWAIN
Here, master; what cheer?

5

MASTER
Good! Speak to th' mariners; fall to't yarely, or we
run ourselves aground; bestir, bestir.
[Exit.

Enter Mariners.

BOATSWAIN
Heigh, my hearts! cheerly, cheerly, my hearts!
yare, yare! Take in the topsail. Tend to th' master's
whistle. Blow till thou burst thy wind, if room
enough.

10

Enter ALONSO, SEBASTIAN, ANTONIO, FERDINAND,
GONZALO, and Others.

15

ALONSO

Good boatswain, have care. Where's the master?
Play the men.

BOATSWAIN

I pray now, keep below.

ANTONIO

Where is the master, boson?

BOATSWAIN

Do you not hear him? You mar our labour; keep your cabins; you do assist the storm. 20

GONZALO

Nay, good, be patient.

BOATSWAIN

When the sea is. Hence! What cares these roarers for the name of king? To cabin! silence! Trouble us not. 25

GONZALO

Good, yet remember whom thou hast aboard.

BOATSWAIN

None that I more love than myself. You are a counsellor; if you can command these elements to silence, and work the peace of the present, we will not hand a rope more. Use your authority; if you cannot, give thanks you have liv'd so long, and make yourself ready in your cabin for the mischance of the hour, if it so hap. – Cheerly, good hearts! – Out of our way, I say. [Exit. 30

GONZALO

I have great comfort from this fellow. Methinks he hath no drowning mark upon him; his complexion is perfect gallows. Stand fast, good Fate, to his hanging; make the rope of his destiny our cable, for our own doth little advantage. If he be not born to be hang'd, our case is miserable. [Exeunt. 35 40

Re-enter Boatswain.

BOATSWAIN

Down with the topmast. Yare, lower, lower! Bring her to try wi'th' main-course. [A cry within] A plague upon this howling! They are louder than the weather or our office. 45

Re-enter SEBASTIAN, ANTONIO, and GONZALO.

Yet again! What do you here? Shall we give o'er, and drown? Have you a mind to sink?

SEBASTIAN

A pox o' your throat, you bawling, blasphemous, incharitable dog! 50

BOATSWAIN

Work you, then.

ANTONIO

Hang, cur; hang, you whoreson, insolent noise-maker; we are less afraid to be drown'd than thou art.

GONZALO

I'll warrant him for drowning, though the ship were no stronger than a nutshell, and as leaky as an unstanch'd wench. 55

BOATSWAIN

Lay her a-hold, a-hold; set her two courses; off to sea again; lay her off.

Enter Mariners, wet.

60

MARINERS

All lost! to prayers, to prayers! all lost!
[Exeunt.

BOATSWAIN

What, must our mouths be cold?

GONZALO

The King and Prince at prayers! Let's assist them.
For our case is as theirs.

65

SEBASTIAN

I am out of patience.

ANTONIO

We are merely cheated of our lives by drunkards.
This wide-chopp'd rascal – would thou mightest lie
drowning
The washing of ten tides!

70

GONZALO

He'll be hang'd, yet.
Though every drop of water swear against it,
And gape at wid'st to glut him.
[A confused noise within: Mercy on us!
We split, we split! Farewell, my wife and children!
Farewell, brother! We split, we split, we split!

75

ANTONIO

Let's all sink wi' th' King.

SEBASTIAN

Let's take leave of him.

[Exeunt Antonio and Sebastian.]

GONZALO

Now would I give a thousand furlongs of sea for an acre of barren ground – long heath, brown furze, any thing. The wills above be done, but I would fain die a dry death.

[Exeunt.]

AND

(b) 'The storm in 'The Tempest' both destroys and renews.'

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 3, exploring Shakespeare's use of language and its dramatic effects. [15]

Enter SIR TOBY BELCH and MARIA.

SIR TOBY

What a plague means my niece to take the death of her brother thus? I am sure care's an enemy to life.

MARIA

By my troth, Sir Toby, you must come in earlier o' nights; your cousin, my lady, takes great exceptions to your ill hours.

5

SIR TOBY

Why, let her except before excepted.

MARIA

Ay, but you must confine yourself within the modest limits of order.

SIR TOBY

Confine! I'll confine myself no finer than I am. These clothes are good enough to drink in, and so be these boots too; an they be not, let them hang themselves in their own straps.

10

MARIA

That quaffing and drinking will undo you; I heard my lady talk of it yesterday, and of a foolish knight that you brought in one night here to be her wooer.

15

SIR TOBY
Who? Sir Andrew Aguecheek?

MARIA
Ay, he.

SIR TOBY
He's as tall a man as any's in Illyria.

MARIA
What's that to th' purpose? 20

SIR TOBY
Why, he has three thousand ducats a year.

MARIA
Ay, but he'll have but a year in all these ducats; he's a very fool and a prodigal.

SIR TOBY
Fie that you'll say so! He plays o' th' viol-de-gamboys, and speaks three or four languages word for word without book, and hath all the good gifts of nature. 25

MARIA
He hath indeed, almost natural; for, besides that he's a fool, he's a great quarreller; and but that he hath the gift of a coward to allay the gust he hath in quarrelling, 'tis thought among the prudent he would quickly have the gift of a grave. 30

SIR TOBY
By this hand, they are scoundrels and subcontractors that say so of him. Who are they?

MARIA

They that add, moreover, he's drunk nightly in your company.

35

SIR TOBY

With drinking healths to my niece; I'll drink to her as long as there is a passage in my throat and drink in Illyria. He's a coward and a coystroll that will not drink to my niece till his brains turn o' th' toe like a parish-top. What, wench! Castiliano vulgo! for here comes Sir Andrew Agueface.

40

[Enter **SIR ANDREW AGUECHEEK**.

SIR ANDREW

Sir Toby Belch! How now, Sir Toby Belch!

SIR TOBY

Sweet Sir Andrew!

SIR ANDREW

Bless you, fair shrew.

45

MARIA

And you too, sir.

SIR TOBY

Accost, Sir Andrew, accost.

SIR ANDREW

What's that?

SIR TOBY

My niece's chambermaid.

SIR ANDREW

Good Mistress Accost, I desire better acquaintance.

50

MARIA

My name is Mary, sir.

SIR ANDREW

Good Mistress Mary Accost –

SIR TOBY

You mistake, knight. ‘Accost’ is front her, board her, woo her, assail her.

SIR ANDREW

By my troth, I would not undertake her in this company. Is that the meaning of ‘accost’?

55

MARIA

Fare you well, gentlemen.

AND

(b) “Twelfth Night’ suggests that life should not be taken too seriously.’

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 plus your additional time allowance 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: ‘Edward II’ John Webster: ‘The Duchess of Malfi’ Oliver Goldsmith: ‘She Stoops to Conquer’ Henrik Ibsen: ‘A Doll’s House’ Oscar Wilde: ‘An Ideal Husband’	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’

7 ‘Above all, characters must connect with one another.’

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

OR

- 8 'Literary works may praise honesty, but deceit is often more interesting.'**

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

OR

- 9 'Literary works frequently overvalue the quality of heroism.'**

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

OR

- 10 'States of doubt and confusion are of great literary interest.'**

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

OR

11 ‘Literature suggests that it’s always better to act than to do nothing.’

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

OR

12 ‘Fulfilment in life can sometimes be achieved through unexpected means.’

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

END OF QUESTION PAPER

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