

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS
A LEVEL**

H472/01

**ENGLISH LITERATURE
DRAMA AND POETRY PRE-1900**

**THURSDAY 15 JUNE 2017: Morning
TIME ALLOWED: 2 hours 30 minutes
plus your additional time allowance
MODIFIED ENLARGED 24pt**

YOU MUST HAVE:

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

READ INSTRUCTIONS OVERLEAF



INSTRUCTIONS

Use black ink.

Complete the boxes on the front of the Answer Booklet.

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 your answer to each question on the Answer Booklet.

Additional paper may be used if required but you must clearly show your candidate number, centre number and question number(s).

Write the number of each question you have answered in the margin.

INFORMATION

The total mark for this paper is 60.

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

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 5 Scene 3, exploring Shakespeare’s use of language and its dramatic effects. [15]**

VIRGILIA

My lord and husband!

CORIOLANUS

These eyes are not the same I wore in Rome.

VIRGILIA

**The sorrow that delivers us thus chang'd
Makes you think so.**

5

CORIOLANUS

**Like a dull actor now
I have forgot my part and I am out,
Even to a full disgrace. Best of my flesh,
Forgive my tyranny; but do not say,
For that, 'Forgive our Romans'. O, a kiss
Long as my exile, sweet as my revenge!
Now, by the jealous queen of heaven, that kiss
I carried from thee, dear, and my true lip**

5

10

Hath virgin'd it e'er since. You gods! I prate,
And the most noble mother of the world
Leave unsaluted. Sink, my knee, i' th' earth;

15

[Kneels.

Of thy deep duty more impression show
Than that of common sons.

6 VOLUMNIA

O, stand up blest!

Whilst with no softer cushion than the flint
I kneel before thee, and unproperly
Show duty, as mistaken all this while,
Between the child and parent.

[Kneels.

20

CORIOLANUS

What's this?

Your knees to me, to your corrected son?

25

Then let the pebbles on the hungry beach
Fillip the stars; then let the mutinous winds
Strike the proud cedars 'gainst the fiery sun,
Murd'ring impossibility, to make
What cannot be slight work.

30

VOLUMNIA

Thou art my warrior;
I help to frame thee. Do you know this lady?

7

CORIOLANUS

The noble sister of Publicola,
The moon of Rome, chaste as the icicle
That's curdied by the frost from purest snow,
And hangs on Dian's temple – dear Valeria!

35

VOLUMNIA

This is a poor epitome of yours,
Which by th'interpretation of full time
May show like all yourself.

CORIOLANUS

The god of soldiers,

40

With the consent of supreme Jove, inform
Thy thoughts with nobleness, that thou mayst prove
To shame invulnerable, and stick i' th' wars
Like a great sea-mark standing every flaw,
And saving those that eye thee!

45

VOLUMNIA

∞

Your knee, sirrah.

CORIOLANUS

That's my brave boy.

VOLUMNIA

Even he, your wife, this lady, and myself,
Are suitors to you.

CORIO LANUS

50

I beseech you, peace!
Or, if you'd ask, remember this before:
The thing I have forsworn to grant may never
Be held by you denials. Do not bid me
Dismiss my soldiers, or capitulate
Again with Rome's mechanics. Tell me not
Wherein I seem unnatural; desire not
T'allay my rages and revenges with
Your colder reasons.

55

AND

(b) 'The play explores the effects of pride on individuals and the state.'

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 1 Scene 2, exploring Shakespeare's use of language and its dramatic effects. [15]**

Enter Horatio, Marcellus, and Bernardo

HORATIO
Hail to your lordship!

HAMLET
I am glad to see you well.
Horatio – or I do forget myself.

12 HORATIO
The same, my lord, and your poor servant ever.

5

HAMLET
Sir, my good friend. I'll change that name with you.
And what make you from Wittenberg, Horatio?
Marcellus?

MARCELLUS
My good lord.

HAMLET

I am very glad to see you. [To Bernardo] Good even, sir. –
But what, in faith, make you from Wittenberg? 10

HORATIO

A truant disposition, good my lord.

HAMLET

I would not hear your enemy say so;
Nor shall you do my ear that violence,
To make it truster of your own report
Against yourself. I know you are no truant.
But what is your affair in Elsinore?
We'll teach you to drink deep ere you depart.

15

13

HORATIO

My lord, I came to see your father's funeral.

HAMLET

I prithee do not mock me, fellow student;
I think it was to see my mother's wedding.

20

HORATIO

Indeed, my lord, it followed hard upon.

HAMLET

Thrift, thrift, Horatio! the funeral bak'd-meats
Did coldly furnish forth the marriage tables.
Would I had met my dearest foe in heaven
Or ever I had seen that day, Horatio!
My father – methinks I see my father.

25

14

HORATIO

Where, my lord?

HAMLET

In my mind's eye, Horatio.

HORATIO

I saw him once; 'a was a goodly king.

30

HAMLET

'A was a man, take him for all in all,
I shall not look upon his like again.

HORATIO

My lord, I think I saw him yester-night.

15

HAMLET

Saw who?

HORATIO

My lord, the King your father.

35

HAMLET

The King my father!

HORATIO

**Season your admiration for a while
With an attent ear, till I may deliver,
Upon the witness of these gentlemen,
This marvel to you.**

40

HAMLET

For God's love, let me hear.

16

HORATIO

**Two nights together had these gentlemen,
Marcellus and Bernardo, on their watch,
In the dead waste and middle of the night,
Been thus encount'red. A figure like your father,
Armed at point exactly, cap-a-pe,
Appears before them, and with solemn march
Goes slow and stately by them; thrice he walk'd
By their oppress'd and fear-surprised eyes,
Within his truncheon's length; whilst they, distill'd**

45

50

Almost to jelly with the act of fear,
Stand dumb and speak not to him. This to me
In dreadful secrecy impart they did;
And I with them the third night kept the watch;
Where, as they had delivered, both in time,
Form of the thing, each word made true and good,
The apparition comes. I knew your father;
These hands are not more like.

55

AND

(b) ‘The play “Hamlet” shows a disturbing fascination with death.’

Using your knowledge of the play as a whole, show how far you agree with this view of ‘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 2 Scene 2, exploring Shakespeare's use of language and its dramatic effects. [15]**

ISABELLA

Must he needs die?

ANGELO

Maiden, no remedy.

ISABELLA

**Yes; I do think that you might pardon him,
And neither heaven nor man grieve at the mercy.**

ANGELO

I will not do't.

ISABELLA

But can you, if you would?

ANGELO

Look, what I will not, that I cannot do.

ISABELLA

**But might you do't, and do the world no wrong,
If so your heart were touch'd with that remorse
As mine is to him?**

10

ANGELO

He's sentenc'd; 'tis too late.

LUCIO

[To Isabella] You are too cold.

21

ISABELLA

**Too late? Why, no; I, that do speak a word,
May call it back again. Well, believe this:
No ceremony that to great ones longs,
Not the king's crown nor the deputed sword,
The marshal's truncheon nor the judge's robe,
Become them with one half so good a grace
As mercy does.**

15

If he had been as you, and you as he,
You would have slipp'd like him; but he, like you,
Would not have been so stern.

20

ANGELO

Pray you be gone.

ISABELLA

I would to heaven I had your potency,
And you were Isabel! Should it then be thus?
No; I would tell what 'twere to be a judge
And what a prisoner.

25

LUCIO

[To Isabella] Ay, touch him; there's the vein.

ANGELO

Your brother is a forfeit of the law,
And you but waste your words.

30

ISABELLA

Alas! alas!

**Why, all the souls that were were forfeit once;
And He that might the vantage best have took
Found out the remedy. How would you be
If He, which is the top of judgement, should
But judge you as you are? O, think on that;
And mercy then will breathe within your lips,
Like man new made.**

35

23

ANGELO

Be you content, fair maid.

It is the law, not I condemn your brother.

Were he my kinsman, brother, or my son,

It should be thus with him. He must die to-morrow.

40

ISABELLA

To-morrow? O, that's sudden! Spare him, spare him.

He's not prepar'd for death. Even for our kitchens

We kill the fowl of season; shall we serve heaven

45

With less respect than we do minister
To our gross selves? Good, good my lord, bethink you.
Who is it that hath died for this offence?
There's many have committed it.

LUCIO

[Aside]

Ay, well said.

50

ANGELO

The law hath not been dead, though it hath slept.
Those many had not dar'd to do that evil
If the first that did th' edict infringe
Had answer'd for his deed. Now 'tis awake,
Takes note of what is done, and, like a prophet,
Looks in a glass that shows what future evils –
Either now or by remissness new conceiv'd,
And so in progress to be hatch'd and born –
Are now to have no successive degrees,
But here they live to end.

55

60

AND

(b) 'A play about the difficult relationship between justice and mercy.'

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 2 Scene 2, exploring Shakespeare's use of language and its dramatic effects. [15]**

**Enter GLOUCESTER, BUCKINGHAM, DERBY, HASTINGS,
and RATCLIFF**

GLOUCESTER

**Sister, have comfort. All of us have cause
To wail the dimming of our shining star;
But none can help our harms by wailing them.
Madam, my mother, I do cry you mercy;
I did not see your Grace. Humbly on my knee
I crave your blessing.**

27

5

DUCHESS

**God bless thee; and put meekness in thy breast,
Love, charity, obedience, and true duty!**

GLOUCESTER

**Amen! [Aside] And make me die a good old man!
That is the butt end of a mother's blessing;
I marvel that her Grace did leave it out.**

10

BUCKINGHAM

You cloudly princes and heart-sorrowing peers,
That bear this heavy mutual load of moan,
Now cheer each other in each other's love.

Though we have spent our harvest of this king,
We are to reap the harvest of his son.

The broken rancour of your high-swol'n hearts,
But lately splinter'd, knit, and join'd together,

Must gently be preserv'd, cherish'd, and kept.
Me seemeth good that, with some little train,
Forthwith from Ludlow the young prince be fetch'd

Hither to London, to be crown'd our King.

28

RIVERS

Why with some little train, my Lord of Buckingham?

BUCKINGHAM

Marry, my lord, lest by a multitude
The new-heal'd wound of malice should break out,

25

Which would be so much the more dangerous
By how much the estate is green and yet ungovern'd;
Where every horse bears his commanding rein
And may direct his course as please himself,
As well the fear of harm as harm apparent,
In my opinion, ought to be prevented.

30

GLOUCESTER

I hope the King made peace with all of us;
And the compact is firm and true in me.

29

RIVERS

And so in me; and so, I think, in all.
Yet, since it is but green, it should be put
To no apparent likelihood of breach,
Which haply by much company might be urg'd;
Therefore I say with noble Buckingham
That it is meet so few should fetch the Prince.

35

HASTINGS

And so say I.

40

GLOUCESTER

**Then be it so; and go we to determine
Who they shall be that straight shall post to Ludlow.
Madam, and you, my sister, will you go
To give your censures in this business?**

30

[Exeunt all but Buckingham and Gloucester.

45

BUCKINGHAM

**My lord, whoever journeys to the Prince,
For God sake, let not us two stay at home;
For by the way I'll sort occasion,
As index to the story we late talk'd of,
To part the Queen's proud kindred from the Prince.**

50

GLOUCESTER

**My other self, my counsel's consistory,
My oracle, my prophet, my dear cousin,
I, as a child, will go by thy direction.
Toward Ludlow then, for we'll not stay behind.**

[Exeunt.]

55

AND

(b) 'Richard and Buckingham are two of a kind.'

Using your knowledge of the play as a whole, show how far you agree with this view of the relationship between Richard and Buckingham.

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

PROSPERO

Awake, dear heart, awake; thou hast slept well;
Awake.

MIRANDA

The strangeness of your story put
Heaviness in me.

PROSPERO

Shake it off. Come on,
We'll visit Caliban, my slave, who never
Yields us kind answer.

MIRANDA

'Tis a villain, sir,
I do not love to look on.

PROSPERO

But as 'tis,

We cannot miss him: he does make our fire,
Fetch in our wood, and serves in offices
That profit us. What ho! slave! Caliban!
Thou earth, thou! Speak.

CALIBAN

[Within] There's wood enough within.

15

PROSPERO

35 Come forth, I say; there's other business for thee.
Come, thou tortoise! when?

[Re-enter ARIEL like a water-nymph.]

Fine apparition! My quaint Ariel,
Hark in thine ear.

20

ARIEL

My lord, it shall be done.

[Exit.]

PROSPERO

Thou poisonous slave, got by the devil himself
Upon thy wicked dam, come forth!

[Enter CALIBAN.]

CALIBAN

As wicked dew as e'er my mother brush'd
With raven's feather from unwholesome fen
Drop on you both! A south-west blow on ye
And blister you all o'er!

25

36

PROSPERO

For this, be sure, to-night thou shalt have cramps,
Side-stitches that shall pen thy breath up; urchins
Shall, for that vast of night that they may work,
All exercise on thee; thou shalt be pinch'd
As thick as honeycomb, each pinch more stinging
Than bees that made 'em.

30

CALIBAN

I must eat my dinner.

35

This island's mine, by Sycorax my mother,
Which thou tak'st from me. When thou cam'st first,
Thou strok'st me and made much of me, wouldst give me
Water with berries in't, and teach me how
To name the bigger light, and how the less,
That burn by day and night; and then I lov'd thee,
And show'd thee all the qualities o' th' isle,
The fresh springs, brine-pits, barren place and fertile.
Curs'd be I that did so! All the charms

40

Of Sycorax, toads, beetles, bats, light on you!
For I am all the subjects that you have,
Which first was mine own king; and here you sty me
In this hard rock, whiles you do keep from me
The rest o' th' island.

45

PROSPERO

Thou most lying slave,

50

Whom stripes may move, not kindness! I have us'd thee,
Filt' as thou art, with human care, and lodg'd thee
In mine own cell, till thou didst seek to violate
The honour of my child.

CALIBAN

O ho, O ho! Would't had been done.
Thou didst prevent me; I had peopl'd else
This isle with Calibans.

55

MIRANDA

Abhorred slave,
Which any print of goodness wilt not take,
Being capable of all ill! I pitied thee,
Took pains to make thee speak, taught thee each hour
One thing or other. When thou didst not, savage,
Know thine own meaning, but wouldst gabble like
A thing most brutish, I endow'd thy purposes
With words that made them known.

60

65

AND

(b) 'Caliban is a troubling mixture of brutality and sensitivity.'

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

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

MARIA

Sweet Sir Toby, be patient for tonight; since the youth of the Count's was to-day with my lady, she is much out of quiet. For Monsieur Malvolio, let me alone with him; if I do not gull him into a nay-word, and make him a common recreation, do not think I have wit enough to lie straight in my bed. I know I can do it. **5**

SIR TOBY

Possess us, possess us; tell us something of him. **10**

MARIA

Marry, sir, sometimes he is a kind of Puritan.

SIR ANDREW

O, if I thought that, I'd beat him like a dog.

15

SIR TOBY

What, for being a Puritan? Thy exquisite reason, dear knight?

SIR ANDREW

I have no exquisite reason for't, but I have reason good enough.

MARIA

The devil a Puritan that he is, or anything constantly but a time-pleaser; an affection'd ass that cons state without book and utters it by great swarths; the best persuaded of himself, so cramm'd, as he thinks, with excellencies that it is his grounds of faith that all that look on him love him; and on that vice in him will my revenge find notable cause to work.

20

25

SIR TOBY

What wilt thou do?

30

MARIA

I will drop in his way some obscure
epistles of love; wherein, by the
colour of his beard, the shape of
his leg, the manner of his gait, the
expressure of his eye, forehead, and 35
complexion, he shall find himself
most feelingly personated. I can write
very like my lady, your niece; on a
forgotten matter we can hardly make
distinction of our hands. 40

SIR TOBY

Excellent! I smell a device.

SIR ANDREW

I have't in my nose too.

SIR TOBY

He shall think, by the letters that thou
wilt drop, that they come from my
niece, and that she's in love with him. 45

MARIA

My purpose is, indeed, a horse of that
colour.

SIR ANDREW

And your horse now would make him
an ass.

MARIA

Ass, I doubt not.

50

SIR ANDREW

O, 'twill be admirable!

MARIA

Sport royal, I warrant you. I know
my physic will work with him. I will
plant you two, and let the fool make
a third, where he shall find the letter;
observe his construction of it. For this
night, to bed, and dream on the event.
Farewell. [Exit.

55

SIR TOBY

Good night, Penthesilea.

SIR ANDREW

Before me, she's a good wench.

60

SIR TOBY

She's a beagle true-bred, and one that
adores me. What o' that?

SIR ANDREW

I was ador'd once too.

SIR TOBY

**Let's to bed, knight. Thou hadst need
send for more money.**

65

SIR ANDREW

**If I cannot recover your niece, I am a
foul way out.**

SIR TOBY

**Send for money, knight; if thou hast
her not i' th' end, call me Cut.**

SIR ANDREW

**If I do not, never trust me; take it how
you will.**

70

SIR TOBY

**Come, come, I'll go burn some sack;
'tis too late to go to bed now. Come,
knight; come, knight. [Exeunt.**

AND

(b) 'Deliberate deception is the source of much of the play's comedy.'

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
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’
Poetry
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 'People are naturally inclined towards vain and selfish behaviour.'

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

OR

8 'Hidden truths will always be revealed in the end.'

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

OR

9 ‘The Outsider is always an intriguing figure in literature.’

In the light of this view, consider ways in which writers explore those who are placed outside the centre of society. In your answer, compare one drama text and one poetry text from the above lists. [30]

OR

10 ‘Literature often presents characters in a state of reflection.’

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

OR

11 'Freedom is a condition towards which all humanity aspires.'

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

OR

12 'Loss and suffering are familiar conditions in human experience.'

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

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