

Wednesday 20 June 2012 – Morning

A2 GCE ENGLISH LITERATURE

F663 Drama and Poetry pre-1800 (Closed Text)

Candidates answer on the Answer Booklet.

OCR supplied materials:

- 16 page Answer Booklet
(sent with general stationery)

Other materials required:

None

Duration: 2 hours



This is a Closed Text examination. No textbooks or sources of information are allowed in the examination room.

INSTRUCTIONS TO CANDIDATES

- Write your name, centre number and candidate number in the spaces provided on the Answer Booklet. Please write clearly and in capital letters.
- Use black ink.
- Answer **two** questions: **one** question from Section A and **one** question from Section B.
- Read each question carefully. Make sure you know what you have to do before starting your answer.
- Do **not** write in the bar codes.

INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [] at the end of each question or part question.
- The total number of marks for this paper is **60**.
- This document consists of **8** pages. Any blank pages are indicated.

INSTRUCTION TO EXAMS OFFICER/INVIGILATOR

- Do not send this Question Paper for marking; it should be retained in the centre or recycled. Please contact OCR Copyright should you wish to re-use this document.

Section A – Shakespeare

Henry IV Part 1
Twelfth Night
Othello
The Winter's Tale

Answer **one** question from this Section.

Henry IV Part 1

Either

- 1 (a) 'It is crucial to the play's effects that we are never allowed to be sure what we feel about the Prince.'

By considering the presentation of the Prince Hal in *Henry IV Part 1*, evaluate this view. [30]

Or

- (b) 'In this play, cynicism triumphs.'

By exploring the dramatic effects of *Henry IV Part 1*, evaluate this view. [30]

Twelfth Night

Either

- 2 (a) 'The sexual and social ambiguities of Viola's adopted identity are crucial to the effects of the play.'

By considering the presentation of Viola in *Twelfth Night*, evaluate this view. [30]

Or

- (b) By considering the dramatic effects of *Twelfth Night*, evaluate the view that 'delusion and excess are everywhere: the play is preoccupied with madness.' [30]

Othello**Either**

- 3 (a) 'For a hero, Othello is too easy to pity, too hard to like.'

By considering the dramatic presentation of Othello, evaluate this view. [30]

Or

- (b) By considering the dramatic effects of *Othello*, evaluate the view that 'from beginning to end, the play is driven by stories and storytelling.' [30]

The Winter's Tale**Either**

- 4 (a) 'Between them, Hermione and Perdita successfully reconcile the play's divided worlds.'

Evaluate this view by exploring the dramatic impact of Hermione and Perdita in *The Winter's Tale*. [30]

Or

- (b) By considering the dramatic effects of *The Winter's Tale*, evaluate the view that 'the world of the Shepherds and of Autolycus provides far more than light relief; it is an essential element of the play'. [30]

Section A Total [30]

Section B – Drama and Poetry pre-1800

Answer **one** question from 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>Doctor Faustus</i>	Geoffrey Chaucer: <i>The Pardoner's Tale</i>
John Webster: <i>The Duchess of Malfi</i>	John Milton: <i>Paradise Lost Book One</i>
Richard Brinsley Sheridan: <i>The School for Scandal</i>	John Donne: <i>Selected Poems</i>
Aphra Behn: <i>The Rover</i>	Alexander Pope: <i>The Rape of the Lock</i>

- 5 'People will do anything, no matter how foolish, to get what they want.'

In the light of this view, discuss ways in which writers represent ambition. In your answer, compare one drama text and one poetry text from the lists above. **[30]**

- 6 'Sin must bring punishment. Sinners expect it; readers and audiences demand it!'

In the light of this view, discuss ways in which writers portray sin and punishment. In your answer, compare one drama text and one poetry text from the lists above. **[30]**

- 7 'Strong emotions demand intense and vivid expression.'

In the light of this view, consider the uses which writers make of passionate language. In your answer, compare one drama text and one poetry text from the lists above. **[30]**

- 8 'We are little battlefields: in us, reason and emotion are constantly at war.'

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

- 9 'The skull lies only a little way beneath the skin.'

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

- 10 'Mockery makes us wiser.'

In the light of this view, discuss ways in which writers make use of satire. In your answer, compare one drama text and one poetry text from the lists above. **[30]**

Section B Total [30]

Paper Total [60]

**Copyright Information**

OCR is committed to seeking permission to reproduce all third-party content that it uses in its assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download from our public website (www.ocr.org.uk) after the live examination series.

If OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, OCR will be happy to correct its mistake at the earliest possible opportunity.

For queries or further information please contact the Copyright Team, First Floor, 9 Hills Road, Cambridge CB2 1GE.

OCR is part of the Cambridge Assessment Group; Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.