



A Level English Literature

H472/01 Drama and poetry pre-1900

Time allowed: 2 hours 30 minutes

- the OCR 12-page Answer Booklet

- 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 texts you have studied in Section 2.

- The total mark for this paper is **60**.
- The marks for each question are shown in brackets [].
- This document has **20** pages.

- 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 from this section. You must answer **both** parts (a) **and** (b).

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 1 Scene 6, exploring Shakespeare's use of language and dramatic effects. **[15]**

MARCIUS	Come I too late?	
COMINIUS	Ay, if you come not in the blood of others, But mantled in your own.	
MARCIUS	O! let me clip ye In arms as sound as when I woo'd, in heart As merry as when our nuptial day was done, And tapers burn'd to bedward.	5
COMINIUS	Flower of warriors, How is't with Titus Lartius?	
MARCIUS	As with a man busied about decrees: Condemning some to death, and some to exile; Ransoming him or pitying, threat'ning th'other; Holding Corioli in the name of Rome Even like a fawning greyhound in the leash, To let him slip at will.	10 15
COMINIUS	Where is that slave Which told me they had beat you to your trenches? Where is he? Call him hither.	
MARCIUS	Let him alone; He did inform the truth. But for our gentlemen, The common file—a plague! tribunes for them! The mouse ne'er shunn'd the cat as they did budge From rascals worse than they.	20
COMINIUS	But how prevail'd you?	
MARCIUS	Will the time serve to tell? I do not think. Where is the enemy? Are you lords o' th' field? If not, why cease you till you are so?	25
COMINIUS	Marcus, We have at disadvantage fought and did Retire to win our purpose.	30
MARCIUS	How lies their battle? Know you on which side They have plac'd their men of trust?	
COMINIUS	As I guess, Marcus, Their bands i' th' vaward are the Antiates, Of their best trust; o'er them Aufidius, Their very heart of hope.	35

MARCIUS

I do beseech you,
 By all the battles wherein we have fought,
 By th' blood we have shed together, by th' vows
 We have made to endure friends, that you directly
 Set me against Aufidius and his Antiates;
 And that you not delay the present, but,
 Filling the air with swords advanc'd and darts,
 We prove this very hour.

40

COMINIUS

Though I could wish
 You were conducted to a gentle bath
 And balms applied to you, yet dare I never
 Deny your asking: take your choice of those
 That best can aid your action.

45

MARCIUS

Those are they
 That most are willing. If any such be here—
 As it were sin to doubt—that love this painting
 Wherein you see me smear'd; if any fear
 Lesser his person than an ill report;
 If any think brave death outweighs bad life
 And that his country's dearer than himself;
 Let him alone, or so many so minded,
 Wave thus to express his disposition,
 And follow Marcius.

50

55

[They all shout and wave their swords, take him up in their arms and cast up their caps.]

60

O, me alone! Make you a sword of me?
 If these shows be not outward, which of you
 But is four Volscres? None of you but is
 Able to bear against the great Aufidius
 A shield as hard as his. A certain number,
 Though thanks to all, must I select from all; the rest
 Shall bear the business in some other fight,
 As cause will be obey'd. Please you to march;
 And four shall quickly draw out my command,
 Which men are best inclin'd.

65

70

COMINIUS

March on, my fellows;
 Make good this ostentation, and you shall
 Divide in all with us.

[Exeunt.]

And

(b) 'A play about military values.'

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]

(a) Discuss the following passage from Act 3 Scene 3, exploring Shakespeare's use of language and dramatic effects. [15]

[Retires and kneels.

HAMLET	Now might I do it pat, now 'a is a-praying;	40
	And now I'll do't - and so 'a goes to heaven;	
	And so am I reveng'd. That would be scann'd:	
	A villain kills my father; and for that,	
	I, his sole son, do this same villain send	
	To heaven.	45
	Why, this is hire and salary, not revenge.	

'A took my father grossly, full of bread,
 With all his crimes broad blown, as flush as May;
 And how his audit stands who knows save heaven?
 But in our circumstance and course of thought 50
 'Tis heavy with him; and am I then reveng'd
 To take him in the purging of his soul,
 When he is fit and season'd for his passage?
 No.
 Up, sword, and know thou a more horrid hent. 55
 When he is drunk asleep, or in his rage;
 Or in th' incestuous pleasure of his bed;
 At game, a-swearing, or about some act
 That has no relish of salvation in't—
 Then trip him, that his heels may kick at heaven, 60
 And that his soul may be as damn'd and black
 As hell, whereto it goes. My mother stays.
 This physic but prolongs thy sickly days.

[Exit.

KING [Rising] My words fly up, my thoughts remain below. 65
 Words without thoughts never to heaven go.

[Exit.

And

(b) 'A play in which characters are preoccupied with justice and morality.'

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

A nunnery.

Enter ISABELLA and FRANCISCA.

ISABELLA	And have you nuns no farther privileges?	
FRANCISCA	Are not these large enough?	
ISABELLA	Yes, truly I speak not as desiring more, But rather wishing a more strict restraint Upon the sisterhood, the votarists of Saint Clare.	5
LUCIO	[<i>Within</i>] Ho! Peace be in this place!	
ISABELLA	Who's that which calls?	
FRANCISCA	It is a man's voice. Gentle Isabella, Turn you the key, and know his business of him; You may, I may not; you are yet unsworn; When you have vow'd, you must not speak with men But in the presence of the prioress; Then, if you speak, you must not show your face, Or, if you show your face, you must not speak. He calls again; I pray you, answer him.	10
	[<i>Exit Francisca</i>]	
ISABELLA	Peace and prosperity! Who is't that calls?	
	<i>Enter LUCIO.</i>	20
LUCIO	Hail, virgin, if you be, as those cheek-roses Proclaim you are no less. Can you so stead me As bring me to the sight of Isabella, A novice of this place, and the fair sister To her unhappy brother Claudio?	25
ISABELLA	Why her 'unhappy brother'? Let me ask The rather, for I now must make you know I am that Isabella, and his sister.	
LUCIO	Gentle and fair, your brother kindly greets you. Not to be weary with you, he's in prison.	30
ISABELLA	Woe me! For what?	
LUCIO	For that which, if myself might be his judge, He should receive his punishment in thanks: He hath got his friend with child.	
ISABELLA	Sir, make me not your story.	35
LUCIO	It is true. I would not—though 'tis my familiar sin With maids to seem the lapwing, and to jest, Tongue far from heart—play with all virgins so: I hold you as a thing enskied and sainted, By your renouncement an immortal spirit, And to be talk'd with in sincerity, As with a saint.	40
ISABELLA	You do blaspheme the good in mocking me.	

LUCIO	Do not believe it. Fewness and truth, 'tis thus: Your brother and his lover have embrac'd. As those that feed grow full, as blossoming time That from the seedness the bare fallow brings To teeming foison, even so her plenteous womb Expresseth his full tilth and husbandry.	45
ISABELLA	Some one with child by him? My cousin Juliet?	
LUCIO	Is she your cousin?	50
ISABELLA	Adoptedly, as school-maids change their names By vain, though apt, affection.	
LUCIO	She it is.	55
ISABELLA	O, let him marry her!	
LUCIO	This is the point. The Duke is very strangely gone from hence; Bore many gentlemen, myself being one, In hand, and hope of action; but we do learn, By those that know the very nerves of state, His givings-out were of an infinite distance From his true-meant design. Upon his place, And with full line of his authority, Governs Lord Angelo, a man whose blood Is very snow-broth, one who never feels The wanton stings and motions of the sense, But doth rebate and blunt his natural edge With profits of the mind, study and fast. He—to give fear to use and liberty, Which have for long run by the hideous law, As mice by lions—hath pick'd out an act Under whose heavy sense your brother's life Falls into forfeit; he arrests him on it, And follows close the rigour of the statute To make him an example.	60
		65
		70
		75

And

(b) 'The play explores the importance of honesty and purity in love relationships.'

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

GLOUCESTER	I never sued to friend nor enemy; My tongue could never learn sweet smoothing word; But now thy beauty is propos'd my fee, My proud heart sues, and prompts my tongue to speak.	
	<i>[She looks scornfully at him.]</i>	5
	Teach not thy lip such scorn; for it was made For kissing, lady, not for such contempt. If thy revengeful heart cannot forgive, Lo here I lend thee this sharp-pointed sword; Which if thou please to hide in this true breast And let the soul forth that adoreth thee, I lay it naked to the deadly stroke, And humbly beg the death upon my knee.	10
	<i>[He lays his breast open; she offers at it with his sword.]</i>	
	Nay, do not pause; for I did kill King Henry— But 'twas thy beauty that provoked me. Nay, now dispatch: 'twas I that stabb'd young Edward— But 'twas thy heavenly face that set me on.	15
	<i>[She falls the sword.]</i>	
LADY ANNE	Take up the sword again, or take up me. Arise, dissembler; though I wish thy death, I will not be thy executioner.	20
GLOUCESTER	Then bid me kill myself, and I will do it.	
LADY ANNE	I have already.	
GLOUCESTER	That was in thy rage. Speak it again, and even with the word This hand, which for thy love did kill thy love, Shall for thy love kill a far truer love; To both their deaths thou shalt be accessary. I would I knew thy heart.	25
LADY ANNE	'Tis figured in my tongue.	30
GLOUCESTER	I fear me both are false.	
LADY ANNE	Then never was man true.	
GLOUCESTER	Well, well, put up your sword. Say, then, my peace is made. That shalt thou know hereafter.	35
LADY ANNE	But shall I live in hope?	
GLOUCESTER	All men, I hope, live so.	
LADY ANNE	Vouchsafes to wear this ring.	
GLOUCESTER	To take is not to give. <i>[Puts on the ring.]</i>	40
LADY ANNE	Look how my ring encompasseth thy finger, Even so thy breast encloseth my poor heart; Wear both of them, for both of them are thine.	

	And if thy poor devoted servant may But beg one favour at thy gracious hand, Thou dost confirm his happiness for ever.	45
LADY ANNE GLOUCESTER	What is it? That it may please you leave these sad designs To him that hath more cause to be a mourner, And presently repair to Crosby House; Where—after I have solemnly interr'd At Chertsey monast'ry this noble king, And wet his grave with my repentant tears— I will with all expedient duty see you. For divers unknown reasons, I beseech you, Grant me this boon.	50
LADY ANNE	With all my heart; and much it joys me too To see you are become so penitent. Tressel and Berkeley, go along with me.	55
GLOUCESTER LADY ANNE	Bid me farewell. 'Tis more than you deserve; But since you teach me how to flatter you, Imagine I have said farewell already.	60
<i>[Exeunt two gentlemen with Lady Anne.]</i>		
GLOUCESTER GENTLEMEN GLOUCESTER	Sirs, take up the corse. Towards Chertsey, noble lord? No, to White Friars; there attend my coming.	65
<i>[Exeunt all but GLOUCESTER]</i>		
	Was ever woman in this humour woo'd? Was ever woman in this humour won? I'll have her; but I will not keep her long.	70

And

(b) 'The power of Richard's personality dominates the events of the play.'

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

ALONSO I will stand to, and feed,
Although my last; no matter, since I feel
The best is past. Brother, my lord the Duke,
Stand to, and do as we.

Thunder and lightning. Enter ARIEL, like a harpy; claps his wings upon the table; and, with a quaint device, the banquet vanishes. 5

ARIEL You are three men of sin, whom Destiny,
That hath to instrument this lower world
And what is in't, the never-surfeited sea
Hath caused to belch up you; and on this island 10
Where man doth not inhabit—you 'mongst men
Being most unfit to live. I have made you mad;
And even with such-like valour men hang and drown
Their proper selves.

[ALONSO, SEBASTIAN etc., draw their swords. 15

You fools! I and my fellows
Are ministers of Fate: the elements
Of whom your swords are temper'd may as well
Wound the loud winds, or with bemock'd-at stabs
Kill the still-closing waters, as diminish 20
One dowle that's in my plume; my fellow-ministers
Are like invulnerable. If you could hurt,
Your swords are now too massy for your strengths
And will not be uplifted. But remember—
For that's my business to you—that you three 25
From Milan did supplant good Prospero;
Exposed unto the sea, which hath requit it,
Him, and his innocent child; for which foul deed
The pow'rs, delaying, not forgetting, have
Incens'd the seas and shores, yea, all the creatures, 30
Against your peace. Thee of thy son, Alonso,
They have bereft; and do pronounce by me
Ling'ring perdition, worse than any death
Can be at once, shall step by step attend
You and your ways; whose wraths to guard you from— 35
Which here, in this most desolate isle, else falls
Upon your heads—is nothing but heart's sorrow,
And a clear life ensuing,

He vanishes in thunder; then, to soft music, enter the Shapes again, and dance, with mocks and mows, and carrying out the table. 40

PROSPERO Bravely the figure of this harpy hast thou
Perform'd, my Ariel; a grace it had, devouring.
Of my instruction hast thou nothing bated

In what thou hadst to say; so, with good life
 And observation strange, my meaner ministers 45
 Their several kinds have done. My high charms work,
 And these mine enemies are all knit up
 In their distractions. They now are in my pow'r;
 And in these fits I leave them, while I visit
 Young Ferdinand, whom they suppose is drown'd, 50
 And his and mine lov'd darling.

[Exit above.]

GONZALO I' th' name of something holy, sir, why stand you
 In this strange stare?

ALONSO O, it is monstrous, monstrous! 55
 Methought the billows spoke, and told me of it;
 The winds did sing it to me; and the thunder,
 That deep and dreadful organ-pipe, pronounc'd
 The name of Prosper; it did bass my trespass.
 Therefore my son i' th' ooze is bedded; and 60
 I'll seek him deeper than e'er plummet sounded,
 And with him there lie mudded.

[Exit.]

SEBASTIAN But one fiend at a time,
 I'll fight their legions o'er. 65
ANTONIO I'll be thy second.

[Exeunt SEBASTIAN, and ANTONIO.]

And

(b) 'Punishment is a key element in the play.'

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

OLIVIA	...we will draw the curtain and show you the picture. [<i>Unveiling</i>] Look you, sir, such a one I was this present. Is't not well done?	
VIOLA	Excellently done, if God did all.	
OLIVIA	'Tis in grain, sir; 'twill endure wind and weather.	
VIOLA	'Tis beauty truly blent, whose red and white Nature's own sweet and cunning hand laid on. Lady, you are the cruell'st she alive, If you will lead these graces to the grave, And leave the world no copy.	5
OLIVIA	O, sir, I will not be so hard-hearted; I will give out divers schedules of my beauty. It shall be inventoried, and every particle and utensil labell'd to my will: as—item, two lips indifferent red; item, two grey eyes with lids to them; item, one neck, one chin, and so forth. Were you sent hither to praise me?	10
VIOLA	I see you what you are: you are too proud; But, if you were the devil, you are fair. My lord and master loves you—O, such love Could be but recompens'd, though you were crown'd The nonpareil of beauty!	15
OLIVIA	How does he love me?	
VIOLA	With adorations, fertile tears, With groans that thunder love, with sighs of fire.	20
OLIVIA	Your lord does know my mind; I cannot love him. Yet I suppose him virtuous, know him noble, Of great estate, of fresh and stainless youth; In voices well divulg'd, free, learn'd and valiant, And in dimension and the shape of nature A gracious person; but yet I cannot love him. He might have took his answer long ago.	25
VIOLA	If I did love you in my master's flame, With such a suff'ring, such a deadly life, In your denial I would find no sense; I would not understand it.	30
OLIVIA	Why, what would you?	
VIOLA	Make me a willow cabin at your gate, And call upon my soul within the house; Write loyal cantons of contemned love And sing them loud even in the dead of night; Halloo your name to the reverberate hills, And make the babbling gossip of the air Cry out 'Olivia!' O, you should not rest Between the elements of air and earth But you should pity me!	35
OLIVIA	You might do much.	
VIOLA	What is your parentage? Above my fortunes, yet my state is well: I am a gentleman.	40
OLIVIA	Get you to your lord; I cannot love him; let him send no more— Unless perchance you come to me again	45

VIOLA

And

(b) 'A play which shows that love demands we risk everything.'

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.

You should use **one drama text** from the list and **one poetry text** from the list in your answer:

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 'Isolation is not a natural state for people.'

In the light of this view, consider ways in which writers explore the effects of solitude and seclusion on human beings. In your answer, compare one drama text and one poetry text from the above lists.

[30]

Or

8 'Literature thrives on presenting creative thinking and actions.'

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

[30]

Or

9 'Love has the strength to triumph over every challenge.'

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

[30]

Or

10 'Self-belief is presented as a dangerous quality in literary texts.'

In the light of this view, consider ways in which writers present characters who believe strongly in themselves. In your answer, compare one drama text and one poetry text from the above lists.

[30]

Or

11 'Literature shows that people are capable of significant change.'

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

[30]

Or

- 12** 'Literature suggests that human beings are essentially pessimistic.'

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

[30]

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