



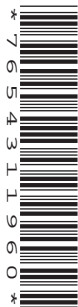
Oxford Cambridge and RSA

Friday 17 May 2019 – Morning

AS Level English Literature

H072/01 Shakespeare and poetry pre-1900

Time allowed: 1 hour 30 minutes



You must have:

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

INSTRUCTIONS

- Use black ink.
- Answer **two** questions, **one** from Section 1 and **one** from Section 2.
- Write your answer to each question on the Answer Booklet. The question number(s) must be clearly shown.

INFORMATION

- The total mark for this paper is **60**.
- The marks for each question are shown in brackets [].
- This document consists of **16** pages.

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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 should spend 45 minutes on this section.

1 *Coriolanus*

Either

- (a)** 'Plenty of hatred, not much love.'

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

Or

- (b)** 'Loyal protectors of the people.'

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

2 *Hamlet*

Either

- (a)** 'A play that suggests how difficult it is to be true to yourself.'

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

Or

- (b)** 'The Prince is rarely kind and often cruel.'

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

3 Measure for Measure**Either**

- (a) 'The play *Measure for Measure* suggests that almost any human fault may be forgiven.'

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

Or

- (b) 'The Duke seems to make things up as he goes along. He is never far from disaster.'

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

4 Richard III**Either**

- (a) 'Richard's most interesting relationship is not with the other characters, but with the audience.'

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

Or

- (b) 'Richard's followers are merely brutal and selfish.'

How far and in what ways do you agree with this view of the roles of Richard's supporters in *Richard III*? [30]

5 *The Tempest***Either**

- (a)** 'A play not about control and enslavement, but setting characters free.'

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

Or

- (b)** 'Miranda's eagerness to grow and change is of great dramatic value to the play.'

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

6 *Twelfth Night***Either**

- (a)** 'For a comedy, *Twelfth Night* possesses a strong undertone of sadness.'

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

Or

- (b)** 'Olivia and Orsino get what they need, not what they want.'

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

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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 Chaucer's portrayal of the way Januarie goes about choosing a wife in the following 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 this extract characteristic of *The Merchant's Prologue and Tale*. **[30]**

<p>Heigh fantasye and curious bisynesse Fro day to day gan in the soule impresse Of Januarie aboute his mariage. Many fair shap and many a fair visage Ther passeth thurgh his herte night by night, As whoso tooke a mirour, polisshed bright, And sette it in a commune market-place, Thanne sholde he se ful many a figure pace By his mirour: and in the same wise Gan Januarie inwith his thoght devise Of maidens whiche that dwelten him beside. He wiste nat wher that he mighte abide. For if that oon have beaute in hir face, Another stant so in the peples grace For hire sadnesse and hire beningnitee That of the peple grettest voys hath she; And somme were riche, and hadden badde name.</p>	<p>5</p> <p>10</p> <p>15</p>
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But nathelees, bitwixe earnest and game,
 He atte laste apointed him on oon,
 And leet alle othere from his herte goon, 20
 And chees hire of his owene auctoritee;
 For love is blind alday, and may nat see.
 And whan that he was in his bed ybrought,
 He purtreied in his herte and in his thoght
 Hir fresshe beautee and hir age tendre, 25
 Hir middel smal, hire armes longe and sklendre,
 Hir wise governaunce, hir gentillesse,
 Hir wommanly beringe, and hire sadnesse.
 And whan that he on hire was condescended,
 Him thoughte his choys mighte nat ben amended. 30
 For whan that he himself concluded hadde,
 Him thoughte ech oother mannes wit so badde
 That impossible it were to repplye
 Again his choys, this was his fantasye.
 His freendes sente he to, at his instaunce, 35
 And preyed hem to doon him that plesaunce,
 That hastily they wolden to him come;
 He wolde abregge hir labour, alle and some.
 Nedeth namoore for hem to go ne ride;
 He was apointed ther he wolde abide. 40

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

Discuss ways in which Milton portrays Satan's flattery of Eve in this extract from *Paradise Lost*, Book 9.

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 and 10. [30]

His gentle dumb expression turned at length
The eye of Eve to mark his play; he glad
Of her attention gained, with serpent tongue
Organic, or impulse of vocal air,
His fraudulent temptation thus began. 5

Wonder not, sov'reign mistress, if perhaps
Thou canst, who art sole wonder, much less arm
Thy looks, the Heav'n of mildness, with disdain,
Displeased that I approach thee thus, and gaze
Insatiate, I thus single, nor have feared 10
Thy awful brow, more awful thus retired.
Fairest resemblance of thy Maker fair,
Thee all things living gaze on, all things thine
By gift, and thy celestial beauty adore
With ravishment beheld, there best beheld 15
Where universally admired; but here
In this enclosure wild, these beasts among,
Beholders rude, and shallow to discern
Half what in thee is fair, one man except,
Who sees thee? (and what is one?) who shouldst be seen 20
A goddess among gods, adored and served
By angels numberless, thy daily train.

So glozed the Tempter, and his proem tuned;
Into the heart of Eve his words made way,
Though at the voice much marvelling; at length 25
Not unamazed she thus in answer spake.
What may this mean? Language of man pronounced
By tongue of brute, and human sense expressed?
The first at least of these I thought denied
To beasts, whom God on their Creation-day 30
Created mute to all articulate sound;
The latter I demur, for in their looks
Much reason, and in their actions oft appears.
Thee, serpent, subtlest beast of all the field
I knew, but not with human voice endued; 35
Redouble then this miracle, and say,
How cam'st thou speakable of mute, and how
To me so friendly grown above the rest
Of brutal kind, that daily are in sight?
Say, for such wonder claims attention due. 40

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9 Samuel Taylor Coleridge: *Selected Poems*

Discuss how Coleridge's portrayal suggests that Geraldine might be a threat to Christabel in this extract from *Christabel*.

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]**

Sweet Christabel her feet doth bare,
And, jealous of the listening air,
They steal their way from stair to stair,
Now in glimmer, and now in gloom,
And now they pass the Baron's room, 5
As still as death with stifled breath!
And now have reached her chamber door;
And now doth Geraldine press down
The rushes of the chamber floor.

The moon shines dim in the open air, 10
and not a moonbeam enters here.
But they without its light can see
The chamber carved so curiously,
Carved with figures strange and sweet,
All made out of the carver's brain, 15
For a lady's chamber meet:
The lamp with twofold silver chain
Is fastened to an angel's feet.
The silver lamp burns dead and dim;
But Christabel the lamp will trim. 20
She trimmed the lamp, and made it bright,
And left it swinging to and fro,
While Geraldine, in wretched plight,
Sank down upon the floor below.

O weary lady, Geraldine, 25
I pray you, drink this cordial wine!
It is a wine of virtuous powers;
My mother made it of wild flowers.

And will your mother pity me,
Who am a maiden most forlorn? 30
Christabel answered—Woe is me!
She died the hour that I was born.
I have heard the grey-haired friar tell,
How on her death-bed she did say,
That she should hear the castle-bell 35
Strike twelve upon my wedding day.
O mother dear! that thou wert here!
I would, said Geraldine, she were!

11

But soon with altered voice, said she—
‘Off, wandering mother! Peak and pine! 40
I have power to bid thee flee.’
Alas! what ails poor Geraldine?
Why stares she with unsettled eye?
Can she the bodiless dead espy?
And why with hollow voice cries she, 45
‘Off, woman, off! this hour is mine—
Though thou her guardian spirit be,
Off, woman, off! ’tis given to me.’

Then Christabel knelt by the lady’s side,
And raised to heaven her eyes so blue— 50
Alas! said she, this ghastly ride—
Dear lady! it hath wildered you!
The lady wiped her moist cold brow,
And faintly said, ‘’tis over now!’

10 Alfred, Lord Tennyson: *Maud*

Discuss how the speaker in this extract from *Maud* reveals his changing experience of love.

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]**

XVII

Go not, happy day, From the shining fields, Go not, happy day, Till the maiden yields.	
Rosy is the West, Rosy is the South, Roses are her cheeks, And a rose her mouth.	5
When the happy Yes Falters from her lips, Pass and blush the news Over glowing ships; Over blowing seas, Over seas at rest, Pass the happy news, Blush it thro' the West;	10
Till the red man dance By his red cedar-tree, And the red man's babe Leap, beyond the sea. Blush from West to East, Blush from East to West, Till the West is East, Blush it thro' the West.	15
Rosy is the West, Rosy is the South, Roses are her cheeks, And a rose her mouth.	20
	25

13

XVIII

I

I have led her home, my love, my only friend.
 There is none like her, none. 30
 And never yet so warmly ran my blood
 And sweetly, on and on
 Calming itself to the long-wish'd-for end,
 Full to the banks, close on the promised good.

II

None like her, none. 35
 Just now the dry-tongued laurels' pattering talk
 Seem'd her light foot along the garden walk,
 And shook my heart to think she comes once more;
 But even then I heard her close the door,
 The gates of Heaven are closed, and she is gone. 40

III

There is none like her, none.
 Nor will be when our summers have deceased.
 O, art thou sighing for Lebanon
 In the long breeze that streams to thy delicious East,
 Sighing for Lebanon, 45
 Dark cedar, tho' thy limbs have here increased,
 Upon a pastoral slope as fair,
 And looking to the South, and fed
 With honey'd rain and delicate air,
 And haunted by the starry head 50
 Of her whose gentle will has changed my fate,
 And made my life a perfumed altar-flame;
 And over whom thy darkness must have spread
 With such delight as theirs of old, thy great
 Forefathers of the thornless garden, there 55
 Shadowing the snow-limb'd Eve from whom she came.

11 Christina Rossetti: *Selected Poems*

Discuss how Rossetti suggests in this poem *Maude Clare*, that love and marriage are far from simple experiences.

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

MAUDE CLARE.

Out of the church she followed them With a lofty step and mien: His bride was like a village maid, Maude Clare was like a queen.	
“Son Thomas,” his lady mother said, With smiles, almost with tears: “May Nell and you but live as true As we have done for years;	5
“Your father thirty years ago Had just your tale to tell; But he was not so pale as you, Nor I so pale as Nell.”	10
My lord was pale with inward strife, And Nell was pale with pride; My lord gazed long on pale Maude Clare Or ever he kissed the bride.	15
“Lo, I have brought my gift, my lord, Have brought my gift,” she said: “To bless the hearth, to bless the board, To bless the marriage-bed.	20
“Here’s my half of the golden chain You wore about your neck, That day we waded ankle-deep For lilies in the beck:	
“Here’s my half of the faded leaves We plucked from budding bough, With feet amongst the lily leaves,— The lilies are budding now.”	25
He strove to match her scorn with scorn, He faltered in his place: “Lady,” he said,—“Maude Clare,” he said,— “Maude Clare.”—and hid his face.	30
She turn’d to Nell: “My Lady Nell, I have a gift for you; Tho’, were it fruit, the bloom were gone, Or, were it flowers, the dew.	35

15

“Take my share of a fickle heart,
Mine of a paltry love:
Take it or leave it as you will,
I wash my hands thereof.”

40

“And what you leave,” said Nell, “I’ll take,
And what you spurn, I’ll wear;
For he’s my lord for better and worse,
And him I love, Maude Clare.

“Yea, tho’ you’re taller by the head,
More wise, and much more fair;
I’ll love him till he loves me best,
Me best of all, Maude Clare.”

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END OF QUESTION PAPER



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