



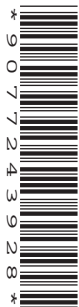
Oxford Cambridge and RSA

Thursday 18 May 2023 – 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

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.

INFORMATION

- The total mark for this paper is **60**.
- The marks for each question are shown in brackets [].
- This document has **12** pages.

ADVICE

- Read each question carefully before you start your answer.

Section 1 – Shakespeare	Question	Page
<i>Coriolanus</i>	1	3
<i>Hamlet</i>	2	3
<i>Measure for Measure</i>	3	4
<i>Richard III</i>	4	4
<i>The Tempest</i>	5	4
<i>Twelfth Night</i>	6	5

Section 2 – Poetry pre-1900	Question	Page
Geoffrey Chaucer: <i>The Merchant's Prologue and Tale</i>	7	6
John Milton: <i>Paradise Lost Books 9 & 10</i>	8	8
Samuel Taylor Coleridge: <i>Selected Poems</i>	9	9
Alfred, Lord Tennyson: <i>Maud</i>	10	10
Christina Rossetti: <i>Selected Poems</i>	11	11

Section 1 – Shakespeare

Coriolanus
Hamlet
Measure for Measure
Richard III
The Tempest
Twelfth Night

Answer **one** question from this section. You should spend about **45 minutes** on this section.

1 Coriolanus**Either**

(a) 'Pride is the chief quality of the characters of the play.'

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

Or

(b) 'Aufidius views Coriolanus with a strange blend of hatred and admiration.'

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

2 Hamlet**Either**

(a) 'In this play all families are dysfunctional.'

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

Or

(b) 'In some ways Horatio is the real hero of *Hamlet*.'

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

3 Measure for Measure**Either**

- (a) 'Measure for Measure shows it is hard to force people to act against their will.'

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

Or

- (b) 'It is not easy for a modern audience to sympathise with the choices Isabella makes.'

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

4 Richard III**Either**

- (a) 'A symbolic triumph of Richmond's good over Richard's evil.'

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

Or

- (b) 'Richard's victims are little more than fools.'

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

5 The Tempest**Either**

- (a) 'The Tempest traces a difficult journey from storm to calm.'

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

Or

- (b) 'Prospero is never more impressive than when he chooses to give up his power.'

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

6 *Twelfth Night***Either****(a)** 'A play about the search for identity.'How far and in what ways do you agree with this view of *Twelfth Night*? **[30]****Or****(b)** 'Feste, the Fool, is not only the wisest character in the play, but also the least forgiving.'How far and in what ways do you agree with this view of the role of Feste in *Twelfth Night*? **[30]**

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 about **45 minutes** on this section.

7 Geoffrey Chaucer: *The Merchant's Prologue and Tale*

Discuss ways in which Chaucer explores the extent of May's dishonesty in this 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 the extract characteristic of *The Merchant's Prologue and Tale*. **[30]**

This fresshe May, that is so bright and sheene,
 Gan for to sike, and seyde, 'Allas, my side.
 Now sire,' quod she, 'for aught that may bitide,
 I moste han of the peres that I see,
 Or I moot die, so soore longeth me 5
 To eten of the smale peres grene.
 Help, for hir love that is of hevene queene,
 I telle yow wel, a womman in my plit
 May han to fruit so greet an appetit
 That she may dien, but she of it have.' 10
 'Allas,' quod he, 'that I ne had heer a knave
 That koude climbe. Allas, allas,' quod he,
 'For I am blind.' 'Ye, sire, no fors,' quod she;
 But wolde ye vouche sauf, for Goddes sake,
 The pyrie inwith youre armes for to take, 15
 For wel I woot that ye mistruste me,
 Thanne sholde I climbe wel ynogh,' quod she,
 So I my foot mighte sette upon youre bak.'
 'Certes,' quod he, 'theron shal be no lak,
 Mighte I yow helpen with myn herte blood.' 20
 He stoupeth doun, and on his bak she stood,
 And caughte hire by a twiste, and up she gooth.
 Ladies, I prey yow that ye be nat wrooth;
 I kan nat glose, I am a rude man—
 And sodeynly anon this Damyan 25
 Gan pullen up the smok, and in he throng.
 And whan that Pluto saugh this grete wrong,
 To Januarie he gaf again his sighte,
 And made him se as wel as evere he mighte.
 And whan that he hadde caught his sighte again, 30
 Ne was ther nevere man of thing so fain,
 But on his wif his thought was everemo.
 Up to the tree he caste his eyen two,
 And saugh that Damyan his wyf had dressed
 In swich manere it may nat been expressed, 35

7

But if I wolde speke uncurteisly;
And up he yaf a roring and a cry,
As dooth the mooder whan the child shal die:
'Out, help; allas, harrow!' he gan to crye,

40

And she answerde, 'Sire, what eyleth yow?
Have pacience and resoun in youre minde!
I have yow holpe on bothe youre eyen blinde.
Up peril of my soule, I shal nat lien,
As me was taught, to heele with youre eyen,
Was no thing bet, to make yow to see,
Than strugle with a man upon a tree.
God woot, I dide it in ful good entente.'

45

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

Discuss ways in which Milton suggests the beginning of misunderstanding between Adam and 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 & 10*. **[30]**

To whom the virgin majesty of Eve,
 As one who loves, and some unkindness meets,
 With sweet austere composure thus replied.
 Offspring of Heav'n and earth, and all earth's lord,
 That such an Enemy we have, who seeks 5
 Our ruin, both by thee informed I learn,
 And from the parting angel overheard
 As in a shady nook I stood behind,
 Just then returned at shut of evening flow'rs.
 But that thou shouldst my firmness therefore doubt 10
 To God or thee, because we have a foe
 May tempt it, I expected not to hear.
 His violence thou fear'st not, being such,
 As we, not capable of death or pain,
 Can either not receive, or can repel. 15
 His fraud is then thy fear, which plain infers
 Thy equal fear that my firm faith and love
 Can by his fraud be shaken or seduced;
 Thoughts, which how found they harbour in thy breast,
 Adam, misthought of her to thee so dear? 20
 To whom with healing words Adam replied.
 Daughter of God and man, immortal Eve,
 For such thou art, from sin and blame entire:
 Not diffident of thee do I dissuade
 Thy absence from my sight, but to avoid 25
 Th' attempt itself, intended by our Foe.
 For he who tempts, though in vain, at least asperses
 The tempted with dishonour foul, supposed
 Not incorruptible of faith, not proof
 Against temptation: thou thyself with scorn 30
 And anger wouldst resent the offered wrong,
 Though ineffectual found: misdeem not then,
 If such affront I labour to avert
 From thee alone, which on us both at once
 The Enemy, though bold, will hardly dare, 35
 Or daring, first on me th' assault shall light.
 Nor thou his malice and false guile contemn;
 Subtle he needs must be, who could seduce
 Angels, nor think superfluous others' aid.
 I from the influence of thy looks receive 40
 Access in every virtue, in thy sight
 More wise, more watchful, stronger, if need were
 Of outward strength; while shame, thou looking on,
 Shame to be overcome or overreached
 Would utmost vigour raise, and raised unite. 45

9 Samuel Taylor Coleridge: *Selected Poems*

Discuss ways in which Coleridge shows the importance of reflections in solitude in 'Reflections on Having Left a Place of Retirement'.

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]**

Low was our pretty Cot: our tallest rose
 Peeped at the chamber-window. We could hear
 At silent noon, and eve, and early morn,
 The sea's faint murmur. In the open air
 Our myrtles blossomed; and across the porch 5
 Thick jasmins twined: the little landscape round
 Was green and woody, and refreshed the eye.
 It was a spot which you might aptly call
 The Valley of Seclusion! Once I saw 10
 (Hallowing his Sabbath-day by quietness)
 A wealthy son of commerce saunter by,
 Bristowa's citizen: methought, it calmed
 His thirst of idle gold, and made him muse
 With wiser feelings: for he paused, and looked 15
 With a pleased sadness, and gazed all around,
 Then eyed our Cottage, and gazed round again,
 And sighed, and said, it was a Blessed Place.
 And we were blessed. Oft with patient ear
 Long-listening to the viewless sky-lark's note
 (Viewless, or haply for a moment seen 20
 Gleaming on sunny wings) in whispered tones
 I've said to my beloved, 'Such, sweet girl!
 The inobtrusive song of happiness,
 Unearthly minstrelsy! then only heard 25
 When the soul seeks to hear; when all is hushed,
 And the heart listens!'

But the time, when first
 From that low dell, steep up the stony mount
 I climbed with perilous toil and reached the top,
 Oh! what a goodly scene! Here the bleak mount, 30
 The bare bleak mountain speckled thin with sheep;
 Gray clouds, that shadowing spot the sunny fields;
 And river, now with bushy rocks o'er browed,
 Now winding bright and full, with naked banks;
 And seats, and lawns, the Abbey and the wood, 35
 And cots, and hamlets, and faint city-spire;
 The Channel there, the Islands and white sails,
 Dim coasts, and cloud-like hills, and shoreless Ocean—
 It seemed like Omnipresence! God, methought,
 Had built him there a temple: the whole World 40
 Seemed imaged in its vast circumference,
 No wish profaned my overwhelmed heart.
 Blest hour! It was a luxury,—to be!

10 Alfred, Lord Tennyson: *Maud*

Discuss ways in which Tennyson describes the narrator's dreams and predictions in this extract from *Maud*.

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]

I

My life has crept so long on a broken wing
 Thro' cells of madness, haunts of horror and fear,
 That I come to be grateful at last for a little thing:
 My mood is changed, for it fell at a time of year
 When the face of night is fair on the dewy downs, 5
 And the shining daffodil dies, and the Charioteer
 And starry Gemini hang like glorious crowns
 Over Orion's grave low down in the west,
 That like a silent lightning under the stars
 She seem'd to divide in a dream from a band of the blest, 10
 And spoke of a hope for the world in the coming wars –
 'And in that hope, dear soul, let trouble have rest,
 Knowing I tarry for thee,' and pointed to Mars
 As he glow'd like a ruddy shield on the Lion's breast.

II

And it was but a dream, yet it yielded a dear delight 15
 To have look'd, tho' but in a dream, upon eyes so fair,
 That had been in a weary world my one thing bright;
 And it was but a dream, yet it lighten'd my despair
 When I thought that a war would arise in defence of the right, 20
 That an iron tyranny now should bend or cease,
 The glory of manhood stand on his ancient height,
 Nor Britain's one sole God be the millionaire:
 No more shall commerce be all in all, and Peace
 Pipe on her pastoral hillock a languid note, 25
 And watch her harvest ripen, her herd increase,
 Nor the cannon-bullet rust on a slothful shore,
 And the cobweb woven across the cannon's throat
 Shall shake its threaded tears in the wind no more.

III

And as months ran on and rumour of battle grew, 30
 'It is time, it is time, O passionate heart,' said I
 (For I cleaved to a cause that I felt to be pure and true),
 'It is time, O passionate heart and morbid eye,
 That old hysterical mock-disease should die.'
 And I stood on a giant deck and mix'd my breath
 With a loyal people shouting a battle cry, 35
 Till I saw the dreary phantom arise and fly
 Far into the North, and battle, and seas of death.

11 Christina Rossetti: *Selected Poems*

Discuss ways in which Rossetti celebrates the power of love in 'In the Round Tower at Jhansi, June 8 1857.'

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

IN THE ROUND TOWER AT JHANSI, JUNE 8, 1857.

A hundred, a thousand to one; even so;
Not a hope in the world remained:
The swarming howling wretches below
Gained and gained and gained.

Skene looked at his pale young wife:— 5
"Is the time come?"—"The time is come!"—
Young, strong, and so full of life:
The agony struck them dumb.

Close his arm about her now, 10
Close her cheek to his,
Close the pistol to her brow—
God forgive them this!

"Will it hurt much?"—"No, mine own:
I wish I could bear the pang for both."
"I wish I could bear the pang alone: 15
Courage, dear, I am not loth."

Kiss and kiss: "It is not pain
Thus to kiss and die.
One kiss more."—"And yet one again."— 20
"Good bye."—"Good bye."

END OF QUESTION PAPER

OCR

Oxford Cambridge and RSA

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 OCR Copyright Team, The Triangle Building, Shaftesbury Road, Cambridge CB2 8EA.

OCR is part of Cambridge University Press & Assessment, which is itself a department of the University of Cambridge.