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AS Level English Literature H072/01 Shakespeare and poetry pre-1900 Sample Question Paper

Date – Morning/Afternoon

Version 2

Time allowed: 1 hour and 30 minutes

You must have:

- The OCR 12-page Answer Booklet

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.
- 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.
- Do **not** write in the barcodes.

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) ‘*Coriolanus* is a play in which actions speak louder than words.’

How far and in what ways do you agree with this view?

[30]**Or**

- (b) ‘As the play unfolds, it becomes increasingly hard to sympathise with Coriolanus.’

How far and in what ways do you agree with this view?

[30]**2 Hamlet****Either**

- (a) ‘In the world of *Hamlet* trust is a rare commodity.’

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

[30]**Or**

- (b) ‘A great surprise of the play is that Claudius has a conscience.’

How far and in what ways do you agree with this view?

[30]

3 Measure for Measure**Either**

- (a) 'The few good characters shine out in a dark, corrupt world.'

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

[30]**Or**

- (b) 'The pardoning of Angelo at the play's end is shocking.'

How far and in what ways do you agree with this view?

[30]**4 Richard III****Either**

- (a) 'There is always humour in the cruelty of the play *Richard III*.'

How far and in what ways do you agree with this view?

[30]**Or**

- (b) 'The women in *Richard III* are more than just victims.'

How far and in what ways do you agree with this view?

[30]

5 *The Tempest***Either**

- (a) 'A play about self-discovery.'

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

[30]**Or**

- (b) 'At crucial moments, Prospero misuses his power.'

How far and in what ways do you agree with this view?

[30]**6 *Twelfth Night*****Either**

- (a) 'A play driven by disguise and deception.'

How far and in what ways do you agree with this view of *Twelfth Night*?

[30]**Or**

- (b) 'In the end, the audience sympathises with Malvolio.'

How far and in what ways do you agree with this view?

[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 45 minutes on this section.

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

Discuss Chaucer's portrayal of Damyan and his situation 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]

This sike Damyan in Venus fyr
 So brenneth that he dyeth for desyr,
 For which he putte his lyf in aventure.
 No lenger myghte he in this wise endure,
 But prively a penner gan he borwe, 5
 And in a lettre wroot he al his sorwe,
 In manere of a compleynt or a lay,
 Unto his faire, fresshe lady May;
 And in a purs of sylk, heng on his sherte
 He hath it put, and leyde it at his herte. 10
 The moone, that at noon was thilke day
 That Januarie hath wedded fresshe May
 In two of Tawr, was into Cancre glyden;
 So longe hath Mayus in hir chambre abyden,
 As custume is unto thise nobles alle. 15
 A bryde shal nat eten in the halle
 Til dayes foure, or thre dayes atte leeste,
 Ypassed been; thanne lat hire go to feeste.
 The fourthe day compleet fro noon to noon,
 Whan that the heighe masse was ydoon, 20
 In halle sit this Januarie and May,
 As fressh as is the brighte someres day.
 And so bifel how that this goode man
 Remembred hym upon this Damyan,
 And seyde, Seynte Marie! how may this be, 25
 That Damyan entendeth nat to me?
 Is he ay syk, or how may this bityde?
 His squieres, whiche that stooden ther bisyde,

Excused hym by cause of his siknesse,
Which letted hym to doon his bisynesse; 30
Noon oother cause myghte make hym tarye.
That me forthynketh, quod this Januarie,
He is a gentil squier, by my trouthe!
If that he deyde, it were harm and routhe.
He is as wys, discreet, and as secree 35
As any man I woot of his degree,
And therto manly, and eek servysable.

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

Discuss Milton's portrayal of Adam and Eve's actions and their consequences in the following 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]

So said he, and forbore not glance or toy
 Of amorous intent, well understood
 Of Eve, whose Eye darted contagious Fire.
 Her hand he seized, and to a shady bank,
 Thick overhead with verdant roof embowered 5
 He led her nothing loath; Flowers were the Couch,
 Pansies, and Violets, and Asphodel,
 And Hyacinth, Earths freshest softest lap.
 There they their fill of Love and Loves disport
 Took largely, of their mutual guilt the Seal, 10
 The solace of their sin, till dewy sleep
 Oppressed them, wearied with their amorous play.
 Soon as the force of that fallacious Fruit,
 That with exhilarating vapour bland
 About their spirits had played, and inmost powers 15
 Made err, was now exhaled, and grosser sleep
 Bred of unkindly fumes, with conscious dreams
 Encumbered, now had left them, up they rose
 As from unrest, and each the other viewing,
 Soon found their Eyes how opened, and their minds 20
 How darkened; innocence, that as a veil
 Had shadowed them from knowing ill, was gone,
 Just confidence, and native righteousness
 And honour from about them, naked left
 To guilty shame he covered, but his Robe 25
 Uncovered more, so rose the Danite strong
 Herculean Samson from the Harlot-lap
 Of Philistean Delila, and waked
 Shorn of his strength, They destitute and bare
 Of all their virtue: silent, and in face 30
 Confounded long they sate, as stricken mute,
 Till Adam, though not less then Eve abashed,
 At length gave utterance to these words constrained.
 O Eve, in evil hour thou didst give ear
 To that false Worm, of whomsoever taught 35
 To counterfeit Mans voice, true in our Fall,
 False in our promised Rising; since our Eyes
 Opened we find indeed, and find we know
 Both Good and Evil, Good lost, and Evil got,

Bad Fruit of Knowledge, if this be to know, 40
Which leaves us naked thus, of Honour void,
Of Innocence, of Faith, of Purity,
Our wonted Ornaments now soiled and stained,
And in our Faces evident the signs
Of foul concupiscence; whence evil store; 45
Even shame, the last of evils; of the first
Be sure then.

9 Samuel Taylor Coleridge: *Selected Poems*

Discuss ways in which extraordinary thoughts arise from ordinary situations in *The Aeolian Harp*.

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 Coleridge's work in your selection.

[30]

The Aeolian Harp

My pensive SARA ! thy soft cheek reclined
 Thus on mine arm, most soothing sweet it is
 To sit beside our Cot, our Cot o'ergrown
 With white-flower'd Jasmin, and the broad-leav'd Myrtle,
 (Meet emblems they of Innocence and Love !) 5
 And watch the clouds, that late were rich with light,
 Slow saddening round, and mark the star of eve
 Serenely brilliant (such should Wisdom be)
 Shine opposite ! How exquisite the scents
 Snatch'd from yon bean-field ! and the world so hush'd ! 10
 The stilly murmur of the distant Sea
 Tells us of silence. And that simplest Lute,
 Plac'd length-ways in the clasping casement, hark !
 How by the desultory breeze caress'd,
 Like some coy maid half-yielding to her lover, 15
 It pours such sweet upbraiding, as must needs
 Tempt to repeat the wrong ! And now, its strings
 Boldlier swept, the long sequacious notes
 Over delicious surges sink and rise,
 Such a soft floating witchery of sound 20
 As twilight Elfins make, when they at eve
 Voyage on gentle gales from Faery-Land,
 Where Melodies round honey-dropping flowers,
 Footless and wild, like birds of Paradise,
 Nor pause, nor perch, hovering on untam'd wing ! 25
 O! The one life within us and abroad
 Which meets all motion and becomes its soul,
 A light in sound, a sound-like power in light,
 Rhythm in all thought, and joyance every where— 30
 Methinks, it should have been impossible
 Not to love all things in a world so fill'd ;
 Where the breeze warbles, and the mute still air
 Is Music slumbering on her instrument.
 And thus, my Love ! as on the midway slope 35
 Of yonder hill I stretch my limbs at noon,
 Whilst thro' my half-clos'd eye-lids I behold
 The sunbeams dance, like diamonds, on the main,
 And tranquil muse upon tranquility ;
 Full many a thought uncall'd and undetain'd, 40

And many idle flitting phantasies,
 Traverse my indolent and passive brain,
 As wild and various, as the random gales
 That swell and flutter on this subject Lute !
 And what if all of animated nature 45
 Be but organic Harps diversly fram'd,
 That tremble into thought, as o'er them sweeps
 Plastic and vast, one intellectual breeze,
 At once the Soul of each, and God of all ?
 But thy more serious eye a mild reproof 50
 Darts, O belovéd Woman ! nor such thoughts
 Dim and unhallow'd dost thou not reject,
 And biddest me walk humbly with my God.

Meek Daughter in the Family of Christ ! 55
 Well hast thou said and holily disprais'd
 These shapings of the unregenerate mind ;
 Bubbles that glitter as they rise and break
 On vain Philosophy's aye-babbling spring.
 For never guiltless may I speak of him, 60
 The Incomprehensible ! save when with awe
 I praise him, and with Faith that inly feels ;
 Who with his saving mercies healéd me,
 A sinful and most miserable man,
 Wilder'd and dark, and gave me to possess 65
 Peace, and this Cot, and thee, heart-honour'd Maid !

10 Alfred, Lord Tennyson: *Maud*

Discuss Tennyson's portrayal of his speaker's resentment of people and society in the following 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]

From *Maud*

I

Sick, am I sick of a jealous dread?
 Was not one of the two at her side
 This new-made lord, whose splendour plucks
 The slavish hat from the villager's head?
 Whose old grandfather has lately died, 5
 Gone to a blacker pit, for whom
 Grimy nakedness dragging his trucks
 And laying his trams in a poison'd gloom
 Wrought, till he crept from a gutted mine
 Master of half a servile shire, 10
 And left his coal all turn'd into gold
 To a grandson, first of his noble line,
 Rich in the grace all women desire,
 Strong in the power that all men adore,
 And simper and set their voices lower, 15
 And soften as if to a girl, and hold
 Awe-stricken breaths at a work divine,
 Seeing his gewgaw castle shine,
 New as his title, built last year,
 There amid perky larches and pine, 20
 And over the sullen-purple moor
 (Look at it) pricking a cockney ear.

II

What, has he found my jewel out?
 For one of the two that rode at her side
 Bound for the Hall, I am sure was he: 25
 Bound for the Hall, and I think for a bride.
 Blithe would her brother's acceptance be.
 Maud could be gracious too, no doubt
 To a lord, a captain, a padded shape,
 A bought commission, a waxen face, 30
 A rabbit mouth that is ever agape—
 Bought? what is it he cannot buy?
 And therefore splenetic, personal, base,

A wounded thing with a rancorous cry,
At war with myself and a wretched race, 35
Sick, sick to the heart of life, am I.

III

Last week came one to the county town,
To preach our poor little army down,
And play the game of the despot kings,
Tho' the state has done it and thrice as well: 40
This broad-brimm'd hawker of holy things,
Whose ear is cramm'd with his cotton, and rings
Even in dreams to the chink of his pence,
This huckster put down war! can he tell
Whether war be a cause or a consequence? 45
Put down the passions that make earth Hell!
Down with ambition, avarice, pride,
Jealousy, down! cut off from the mind
The bitter springs of anger and fear;
Down too, down at your own fireside, 50
With the evil tongue and the evil ear,
For each is at war with mankind.

11 Christina Rossetti: *Selected Poems*

Discuss Rossetti's portrayal of earthly and heavenly love in *Twice*.

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]

Twice

<p>I took my heart in my hand (O my love, O my love), I said: Let me fall or stand, Let me live or die, But this once hear me speak – (O my love, O my love) – Yet a woman's words are weak; You should speak, not I.</p>	<p>5</p>
<p>You took my heart in your hand With a friendly smile, With a critical eye you scanned, Then set it down, And said: It is still unripe, Better wait a while; Wait while the skylarks pipe, Till the corn grows brown</p>	<p>10 15</p>
<p>As you set it down it broke – Broke, but I did not wince; I smiled at the speech you spoke, At your judgment that I heard: But I have not often smiled Since then, nor questioned since, Nor cared for corn-flowers wild, Nor sung with the singing bird.</p>	<p>20</p>
<p>I take my heart in my hand, O my God, O my God, My broken heart in my hand: Thou hast seen, judge Thou My hope was written on sand, O my God, O my God: Now let Thy judgment stand- Yea, judge me now</p>	<p>25 30</p>

This contemned of a man,
This marred one heedless day,
This heart take Thou to scan
Both within and without: 35
Refine with fire its gold,
Purge Thou its dross away –
Yea, hold it in Thy hold,
Whence none can pluck it out.

I take my heart in my hand – 40
I shall not die, but live –
Before Thy face I stand;
I, for Thou callest such:
All that I have I bring,
All that I am I give,
Smile Thou and I shall sing, 45
But shall not question much.

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