

# OCR

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## Thursday 23 May 2019 – Afternoon

### A Level English Literature

H472/01 Drama and poetry pre-1900

Time allowed: 2 hours 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.
- All questions in Section 1 consist of two parts (a) and (b). Answer both parts of the question on the **text you have studied**.
- In Section 2, answer **one** question from a choice of six on the **texts you have studied**.
- Write answers in the Answer Booklet. The question numbers 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.

## Section 1 – Shakespeare

*Coriolanus*  
*Hamlet*  
*Measure for Measure*  
*Richard III*  
*The Tempest*  
*Twelfth Night*

Answer **one** question, **both parts (a) and (b)**, from this section. 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 4 Scene 5 exploring Shakespeare's use of language and dramatic effects.

[15]

*Enter AUFIDIUS with the second Servant.*

<b>AUFIDIUS</b>	Where is this fellow?	
<b>2 SERVANT</b>	Here, sir; I'd have beaten him like a dog, but for disturbing the lords within.	
<b>AUFIDIUS</b>	Whence com'st thou? What wouldst thou? Thy name?	
	Why speak'st not? Speak, man. What's thy name?	5
<b>CORIOLANUS</b>	[Unmuffling] If, Tullus, Not yet thou know'st me, and, seeing me, dost not Think me for the man I am, necessity Commands me name myself.	
<b>AUFIDIUS</b>	What is thy name?	10
<b>CORIOLANUS</b>	A name unmusical to the Volscians' ears, And harsh in sound to thine.	
<b>AUFIDIUS</b>	Say, what's thy name?	
	Thou hast a grim appearance, and thy face Bears a command in't; though thy tackle's torn, Thou show'st a noble vessel. What's thy name?	15
<b>CORIOLANUS</b>	Prepare thy brow to frown – know'st thou me yet?	
<b>AUFIDIUS</b>	I know thee not. Thy name?	
<b>CORIOLANUS</b>	My name is Caius Marcius, who hath done To thee particularly, and to all the Volsces, Great hurt and mischief; thereto witness may My surname, Coriolanus. The painful service, The extreme dangers, and the drops of blood Shed for my thankless country, are requited But with that surname – a good memory And witness of the malice and displeasure Which thou shouldst bear me. Only that name remains; The cruelty and envy of the people, Permitted by our dastard nobles, who Have all forsook me, hath devour'd the rest, And suffer'd me by th' voice of slaves to be Whoop'd out of Rome. Now this extremity Hath brought me to thy hearth; not out of hope, Mistake me not, to save my life; for if	20
		25
		30

## 3

I had fear'd death, of all the men i' th' world 35  
 I would have 'voided thee; but in mere spite,  
 To be full quit of those my banishers,  
 Stand I before thee here. Then if thou hast  
 A heart of wreak in thee, that wilt revenge  
 Thine own particular wrongs and stop those maims 40  
 Of shame seen through thy country, speed thee straight  
 And make my misery serve thy turn. So use it  
 That my revengeful services may prove  
 As benefits to thee; for I will fight  
 Against my cank'red country with the spleen 45  
 Of all the under fiends. But if so be  
 Thou dar'st not this, and that to prove more fortunes  
 Th'art tir'd, then, in a word, I also am  
 Longer to live most weary, and present  
 My throat to thee and to thy ancient malice; 50  
 Which not to cut would show thee but a fool,  
 Since I have ever followed thee with hate,  
 Drawn tuns of blood out of thy country's breast,  
 And cannot live but to thy shame, unless  
 It be to do thee service. 55

**AUFIDIUS**

O Marcius, Marcius!

Each word thou hast spoke hath weeded from my heart  
 A root of ancient envy.

**And**

**(b)** 'The conflicts presented in the play are rarely straightforward.'

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]**

## 2 Hamlet

Answer **both** parts (a) and (b).

(a) Discuss the following passage from Act 5 Scene 1, exploring Shakespeare's use of language and its dramatic effects.

[15]

1 CLOWN	What is he that builds stronger than either the mason, the shipwright, or the carpenter?	
2 CLOWN	The gallows-maker; for that frame outlives a thousand tenants.	
1 CLOWN	I like thy wit well; in good faith the gallows does well; but how does it well? It does well to those that do ill. Now thou dost ill to say the gallows is built stronger than the church; argal, the gallows may do well to thee. To 't again, come.	5
2 CLOWN	Who builds stronger than a mason, a shipwright, or a carpenter?	
1 CLOWN	Ay, tell me that, and unyoke.	
2 CLOWN	Marry, now I can tell.	10
1 CLOWN	To 't.	
2 CLOWN	Mass, I cannot tell.	

*Enter HAMLET and HORATIO, afar off.*

1 CLOWN	Cudgel thy brains no more about it, for your dull ass will not mend his pace with beating; and when you are ask'd this question next, say 'a grave-maker': the houses he makes lasts till doomsday. Go, get thee to Yaughan; fetch me a stoup of liquor. <i>[Exit Second Clown.]</i>	15
	<i>[Digs and sings]</i> In youth, when I did love, did love, Methought it was very sweet, To contract-o-the time for-a my behove, O, methought there-a-was nothing-a meet.	20
HAMLET	Has this fellow no feeling of his business, that 'a sings in grave-making?	
HORATIO	Custom hath made it in him a property of easiness.	
HAMLET	'Tis e'en so; the hand of little employment hath the daintier sense.	
1 CLOWN	<i>[Sings]</i> But age, with his stealing steps, Hath clawed me in his clutch, And hath shipped me intil the land, As if I had never been such. <i>[Throws up a skull.]</i>	25
HAMLET	That skull had a tongue in it, and could sing once. How the knave jowls it to the ground, as if 'twere Cain's jawbone, that did the first murder! This might be the pate of a politician, which this ass now o'erreaches; one that would circumvent God, might it not?	30
HORATIO	It might, my lord.	
HAMLET	Or of a courtier; which could say 'Good morrow, sweet lord! How dost thou, sweet lord?' This might be my Lord Such-a-one, that praised my Lord Such-a-one's horse, when 'a meant to beg it – might it not?	35
HORATIO	Ay, my lord.	
HAMLET	Why, e'en so; and now my Lady Worm's, chapless, and knock'd about the mazard with a sexton's spade. Here's fine revolution, an we had the trick to see't. Did these bones cost no more the breeding but to play at loggats with them? Mine ache to think on't.	40

**And**

**(b)** 'In the play *Hamlet* the comedy always makes serious points.'

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 3 Scene 1, exploring Shakespeare's use of language and its dramatic effects.

[15]

*Enter ISABELLA.*

<b>ISABELLA</b>	My business is a word or two with Claudio.	
<b>PROVOST</b>	And very welcome. Look, signior, here's your sister.	
<b>DUKE</b>	Provost, a word with you.	
<b>PROVOST</b>	As many as you please.	5
<b>DUKE</b>	Bring me to hear them speak, where I may be conceal'd.	
	<i>[Exeunt Duke and Provost.]</i>	
<b>CLAUDIO</b>	Now, sister, what's the comfort?	
<b>ISABELLA</b>	Why, As all comforts are; most good, most good, indeed.	10
	Lord Angelo, having affairs to heaven, Intends you for his swift ambassador, Where you shall be an everlasting leiger. Therefore, your best appointment make with speed; To-morrow you set on.	15
<b>CLAUDIO</b>	Is there no remedy?	
<b>ISABELLA</b>	None, but such remedy as, to save a head, To cleave a heart in twain.	
<b>CLAUDIO</b>	But is there any?	
<b>ISABELLA</b>	Yes, brother, you may live: There is a devilish mercy in the judge, If you'll implore it, that will free your life, But fetter you till death.	20
<b>CLAUDIO</b>	Perpetual durance?	
<b>ISABELLA</b>	Ay, just; perpetual durance, a restraint, Though all the world's vastidity you had, To a determin'd scope.	25
<b>CLAUDIO</b>	But in what nature?	
<b>ISABELLA</b>	In such a one as, you consenting to't, Would bark your honour from that trunk you bear, And leave you naked.	30
<b>CLAUDIO</b>	Let me know the point.	
<b>ISABELLA</b>	O, I do fear thee, Claudio; and I quake, Lest thou a feverous life shouldst entertain, And six or seven winters more respect Than a perpetual honour. Dar'st thou die? The sense of death is most in apprehension; And the poor beetle that we tread upon In corporal sufferance finds a pang as great As when a giant dies.	35 40
<b>CLAUDIO</b>	Why give you me this shame? Think you I can a resolution fetch From flow'ry tenderness? If I must die, I will encounter darkness as a bride And hug it in mine arms.	45

<b>ISABELLA</b>	There spake my brother; there my father's grave Did utter forth a voice. Yes, thou must die: Thou art too noble to conserve a life In base appliances. This outward-sainted deputy, Whose settled visage and deliberate word Nips youth i' th' head, and follies doth enew As falcon doth the fowl, is yet a devil; His filth within being cast, he would appear A pond as deep as hell.	50
<b>CLAUDIO</b>	The precise Angelo!	55
<b>ISABELLA</b>	O, 'tis the cunning livery of hell The damned'st body to invest and cover In precise guards! Dost thou think, Claudio, If I would yield him my virginity Thou mightst be freed?	60
<b>CLAUDIO</b>	O heavens! it cannot be.	
<b>ISABELLA</b>	Yes, he would give't thee, from this rank offence, So to offend him still. This night's the time That I should do what I abhor to name, Or else thou diest to-morrow.	65
<b>CLAUDIO</b>	Thou shalt not do't.	
<b>ISABELLA</b>	O, were it but my life! I'd throw it down for your deliverance As frankly as a pin.	
<b>CLAUDIO</b>	Thanks, dear Isabel.	70

**And**

**(b)** 'For a play that ends happily *Measure for Measure* has a lot to say about death.'

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 5 Scene 3, exploring Shakespeare's use of language and its dramatic effects.

[15]

*Enter the Ghost of HASTINGS.*

**GHOST** [To Richard] Bloody and guilty, guiltily awake,  
And in a bloody battle end thy days!  
Think on Lord Hastings. Despair and die.  
[To Richmond] Quiet untroubled soul, awake, awake! 5  
Arm, fight, and conquer, for fair England's sake!

*Enter the Ghosts of the two young Princes.*

**GHOSTS** [To Richard] Dream on thy cousins smothered in the Tower.  
Let us be lead within thy bosom, Richard,  
And weigh thee down to ruin, shame, and death! 10  
Thy nephews' souls bid thee despair and die.  
[To Richmond] Sleep, Richmond, sleep in peace, and wake in joy;  
Good angels guard thee from the boar's annoy!  
Live, and beget a happy race of kings!  
Edward's unhappy sons do bid thee flourish. 15

*Enter the Ghost of LADY ANNE, his wife.*

**GHOST** [To Richard] Richard, thy wife, that wretched Anne thy wife  
That never slept a quiet hour with thee  
Now fills thy sleep with perturbations.  
To-morrow in the battle think on me, 20  
And fall thy edgeless sword. Despair and die.  
[To Richmond] Thou quiet soul, sleep thou a quiet sleep;  
Dream of success and happy victory.  
Thy adversary's wife doth pray for thee.

*Enter the Ghost of BUCKINGHAM.* 25

**GHOST** [To Richard] The first was I that help'd thee to the crown;  
The last was I that felt thy tyranny.  
O, in the battle think on Buckingham,  
And die in terror of thy guiltiness!  
Dream on, dream on of bloody deeds and death; 30  
Fainting, despair; despairing, yield thy breath!  
[To Richmond] I died for hope ere I could lend thee aid;  
But cheer thy heart and be thou not dismay'd:  
God and good angels fight on Richmond's side;  
And Richard falls in height of all his pride. 35

*[The Ghosts vanish. Richard starts out of his dream.]*



**KING RICHARD**

Give me another horse. Bind up my wounds.  
 Have mercy, Jesu! Soft! I did but dream.  
 O coward conscience, how dost thou afflict me!  
 The lights burn blue. It is now dead midnight. 40  
 Cold fearful drops stand on my trembling flesh.  
 What do I fear? Myself? There's none else by.  
 Richard loves Richard; that is, I am I.  
 Is there a murderer here? No – yes, I am.  
 Then fly. What, from myself? Great reason why – 45  
 Lest I revenge. What, myself upon myself!  
 Alack, I love myself. Wherefore? For any good.  
 That I myself have done unto myself?  
 O, no! Alas, I rather hate myself  
 For hateful deeds committed by myself! 50  
 I am a villain; yet I lie, I am not.  
 Fool, of thyself speak well. Fool, do not flatter.  
 My conscience hath a thousand several tongues,  
 And every tongue brings in a several tale,  
 And every tale condemns me for a villain. 55  
 Perjury, perjury, in the high'st degree;  
 Murder, stern murder, in the dir'st degree;  
 All several sins, all us'd in each degree,  
 Throng to the bar, crying all 'Guilty! guilty!'  
 I shall despair. There is no creature loves me;  
 And if I die no soul will pity me: 60  
 And wherefore should they, since that I myself  
 Find myself no pity to myself?  
 Methought the souls of all that I had murder'd  
 Came to my tent, and every one did threat 65  
 To-morrow's vengeance on the head of Richard.

**And**

**(b)** 'The play *Richard III* dramatises the conflict between good and evil.'

Using your knowledge of the play as a whole, show how far you agree with this view.

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 2 Scene 1, exploring Shakespeare's use of language and its dramatic effects.

[15]

<b>SEBASTIAN</b>	Sir, you may thank yourself for this great loss, That would not bless our Europe with your daughter, But rather lose her to an African; Where she, at least, is banish'd from your eye, Who hath cause to wet the grief on't.	5
<b>ALONSO</b>	Prithee, peace.	
<b>SEBASTIAN</b>	You were kneel'd to, and importun'd otherwise By all of us; and the fair soul herself Weigh'd between loathness and obedience at Which end o' th' beam should bow. We have lost your son, I fear, for ever. Milan and Naples have Moe widows in them of this business' making, Than we bring men to comfort them; The fault's your own.	10
<b>ALONSO</b>	So is the dear'st o' th' loss.	15
<b>GONZALO</b>	My lord Sebastian, The truth you speak doth lack some gentleness, And time to speak it in; you rub the sore, When you should bring the plaster.	
<b>SEBASTIAN</b>	Very well.	20
<b>ANTONIO</b>	And most chirurgonly.	
<b>GONZALO</b>	It is foul weather in us all, good sir, When you are cloudy.	
<b>SEBASTIAN</b>	Fowl weather?	
<b>ANTONIO</b>	Very foul.	25
<b>GONZALO</b>	Had I plantation of this isle, my lord – He'd sow 't with nettle-seed.	
<b>ANTONIO</b>	Or docks, or mallows.	
<b>SEBASTIAN</b>	And were the king on't, what would I do? Scape being drunk for want of wine.	30
<b>GONZALO</b>	I' th' commonwealth I would by contraries Execute all things; for no kind of traffic Would I admit; no name of magistrate; Letters should not be known; riches, poverty, And use of service, none; contract, succession, Bourn, bound of land, tilth, vineyard, none; No use of metal, corn, or wine, or oil; No occupation; all men idle, all; And women too, but innocent and pure; No sovereignty –	35
<b>SEBASTIAN</b>	Yet he would be king on't.	40
<b>ANTONIO</b>	The latter end of his commonwealth forgets the beginning.	
<b>GONZALO</b>	All things in common nature should produce Without sweat or endeavour. Treason, felony, Sword, pike, knife, gun, or need of any engine, Would I not have; but nature should bring forth,	45

**SEBASTIAN** Of it own kind, all foison, all abundance,  
**ANTONIO** To feed my innocent people.  
**GONZALO** No marrying 'mong his subjects?  
None, man; all idle; whores and knaves. 50  
I would with such perfection govern, sir,  
T' excel the golden age.  
**SEBASTIAN** Save his Majesty!  
**ANTONIO** Long live Gonzalo!

**And**

**(b)** 'The play encourages us to admire idealistic values such as those of Gonzalo.'

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]**



13

VIOLA

I'll do my best  
To woo your lady. [*Aside*] Yet, a barful strife!  
Whoe'er I woo, myself would be his wife.

45

**And****(b)** 'The play's notions of gender are very complex.'

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.

**In your answer, you should refer to one drama text and one poetry text from the following lists:**

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 &amp; 10</i> Samuel Taylor Coleridge: <i>Selected Poems</i> Alfred, Lord Tennyson: <i>Maud</i> Christina Rossetti: <i>Selected Poems</i>

**7** *'Literature often celebrates the strong bonds between human beings.'*

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

[30]

Or

**8** *'Stereotypes about gender are as inappropriate in literature as they are in life.'*

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

[30]

Or

**9** *'Literature too often undervalues qualities of kindness and compassion.'*

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

[30]

Or

**10** *'Literary works often explore the consequences of human error.'*

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

[30]

Or

**11** *'The instinct to control others is natural in humanity.'*

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

[30]

15

Or

12 *'Happiness is difficult to find and difficult to keep.'*

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

**[30]**

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