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5

PLEBEIANS	It shall be so, it shall be so! Let him away! He's banish'd, and it shall be so.	
COMINIUS	Hear me, my masters and my common friends –	
SICINIUS	He's sentenc'd; no more hearing.	40
COMINIUS	Let me speak. I have been consul, and can show for Rome Her enemies' marks upon me. I do love My country's good with a respect more tender, More holy and profound, than mine own life, My dear wife's estimate, her womb's increase And treasure of my loins. Then if I would Speak that –	45
SICINIUS	We know your drift. Speak what?	
BRUTUS	There's no more to be said, but he is banish'd, As enemy to the people and his country. It shall be so.	50
PLEBEIANS	It shall be so, it shall be so.	
CORIOLANUS	You common cry of curs, whose breath I hate As reek o' th' rotten fens, whose loves I prize As the dead carcasses of unburied men That do corrupt my air – I banish you. And here remain with your uncertainty! Let every feeble rumour shake your hearts; Your enemies, with nodding of their plumes, Fan you into despair! Have the power still To banish your defenders, till at length Your ignorance – which finds not till it feels, Making not reservation of yourselves Still your own foes – deliver you As most abated captives to some nation That won you without blows! Despising For you the city, thus I turn my back; There is a world elsewhere.	55
	[<i>Exeunt Coriolanus, Cominius, Menenius, with the other Patricians.</i>]	70

And

(b) 'The play sometimes suggests that Coriolanus is an enemy of the people.'

Using your knowledge of the play as a whole, show how far you agree with this view of the character 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 2 Scene 2, exploring Shakespeare's use of language and its dramatic effects. [15]

HAMLET

Now I am alone.

O, what a rogue and peasant slave am I!
 Is it not monstrous that this player here,
 But in a fiction, in a dream of passion,
 Could force his soul so to his own conceit 5
 That from her working all his visage wann'd;
 Tears in his eyes, distraction in's aspect,
 A broken voice, and his whole function suiting
 With forms to his conceit? And all for nothing!
 For Hecuba! 10
 What's Hecuba to him or he to Hecuba,
 That he should weep for her? What would he do,
 Had he the motive and the cue for passion
 That I have? He would drown the stage with tears,
 And cleave the general ear with horrid speech; 15
 Make mad the guilty, and appal the free,
 Confound the ignorant, and amaze indeed
 The very faculties of eyes and ears.
 Yet I,
 A dull and muddy-mettl'd rascal, peak, 20
 Like John-a-dreams, unpregnant of my cause,
 And can say nothing; no, not for a king
 Upon whose property and most dear life
 A damn'd defeat was made. Am I a coward?
 Who calls me villain, breaks my pate across, 25
 Plucks off my beard and blows it in my face,
 Tweaks me by the nose, gives me the lie i' th' throat
 As deep as to the lungs? Who does me this?
 Ha!
 'Swounds, I should take it; for it cannot be 30
 But I am pigeon-liver'd and lack gall
 To make oppression bitter, or ere this
 I should 'a fatted all the region kites
 With this slave's offal. Bloody, bawdy villain!
 Remorseless, treacherous, lecherous, kindless villain! 35
 O, vengeance!
 Why, what an ass am I! This is most brave,
 That I, the son of a dear father murder'd,
 Prompted to my revenge by heaven and hell,
 Must, like a whore, unpack my heart with words, 40
 And fall a-cursing like a very drab,
 A scullion! Fie upon't! foh!
 About, my brains. Hum – I have heard
 That guilty creatures, sitting at a play,
 Have by the very cunning of the scene 45
 Been struck so to the soul that presently
 They have proclaim'd their malefactions;
 For murder, though it have no tongue, will speak
 With most miraculous organ. I'll have these players

7

Play something like the murder of my father	50
Before mine uncle. I'll observe his looks;	
I'll tent him to the quick. If 'a do blench,	
I know my course. The spirit that I have seen	
May be a devil; and the devil hath power	
T' assume a pleasing shape; yea, and perhaps	55
Out of my weakness and my melancholy,	
As he is very potent with such spirits,	
Abuses me to damn me. I'll have grounds	
More relative than this. The play's the thing	
Wherein I'll catch the conscience of the King.	60
[Exit.	

And

(b) 'Ideas and images drawn from the theatre are central to the play *Hamlet*.'

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

Enter ISABELLA.

ANGELO	How now, fair maid?	
ISABELLA	I am come to know your pleasure.	
ANGELO	That you might know it would much better please me Than to demand what 'tis. Your brother cannot live.	5
ISABELLA	Even so! Heaven keep your honour!	
ANGELO	Yet may he live awhile, and, it may be, As long as you or I; yet he must die.	
ISABELLA	Under your sentence?	
ANGELO	Yea.	10
ISABELLA	When? I beseech you; that in his reprieve, Longer or shorter, he may be so fitted That his soul sicken not.	
ANGELO	Ha! Fie, these filthy vices! It were as good To pardon him that hath from nature stol'n A man already made, as to remit Their saucy sweetness that do coin heaven's image In stamps that are forbid; 'tis all as easy Falsely to take away a life true made As to put metal in restrained means To make a false one.	15 20
ISABELLA	'Tis set down so in heaven, but not in earth.	
ANGELO	Say you so? Then I shall pose you quickly. Which had you rather – that the most just law Now took your brother's life; or, to redeem him, Give up your body to such sweet uncleanness As she that he hath stain'd?	25
ISABELLA	Sir, believe this:	
ANGELO	I had rather give my body than my soul. I talk not of your soul; our compell'd sins Stand more for number than for accompt.	30
ISABELLA	How say you?	
ANGELO	Nay, I'll not warrant that; for I can speak Against the thing I say. Answer to this: I, now the voice of the recorded law, Pronounce a sentence on your brother's life; Might there not be a charity in sin To save this brother's life?	35
ISABELLA	Please you to do't, I'll take it as a peril to my soul It is no sin at all, but charity.	40
ANGELO	Pleas'd you to do't at peril of your soul, Were equal poise of sin and charity.	

9

ISABELLA	That I do beg his life, if it be sin, Heaven let me bear it! You granting of my suit, If that be sin, I'll make it my morn prayer To have it added to the faults of mine, And nothing of your answer.	45
ANGELO	Nay, but hear me; Your sense pursues not mine; either you are ignorant Or seem so, craftily; and that's not good.	50
ISABELLA	Let me be ignorant, and in nothing good But graciously to know I am no better.	
ANGELO	Thus wisdom wishes to appear most bright When it doth tax itself; as these black masks Proclaim an enshielded beauty ten times louder Than beauty could, display'd. But mark me: To be received plain, I'll speak more gross – Your brother is to die.	55

And

(b) 'The effects of sexual behaviour are significant throughout the play.'

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

Enter RICHARD, DUKE OF GLOUCESTER, solus.

GLOUCESTER Now is the winter of our discontent
 Made glorious summer by this sun of York;
 And all the clouds that lour'd upon our house
 In the deep bosom of the ocean buried. 5
 Now are our brows bound with victorious wreaths;
 Our bruised arms hung up for monuments;
 Our stern alarums chang'd to merry meetings,
 Our dreadful marches to delightful measures.
 Grim-visag'd war hath smooth'd his wrinkled front, 10
 And now, instead of mounting barbed steeds
 To fright the souls of fearful adversaries,
 He capers nimbly in a lady's chamber
 To the lascivious pleasing of a lute.
 But I – that am not shap'd for sportive tricks, 15
 Nor made to court an amorous looking-glass –
 I – that am rudely stamp'd, and want love's majesty
 To strut before a wanton ambling nymph –
 I – that am curtail'd of this fair proportion, 20
 Cheated of feature by dissembling nature,
 Deform'd, unfinish'd, sent before my time
 Into this breathing world scarce half made up,
 And that so lamely and unfashionable
 That dogs bark at me as I halt by them – 25
 Why, I, in this weak piping time of peace,
 Have no delight to pass away the time,
 Unless to spy my shadow in the sun
 And descant on mine own deformity.
 And therefore, since I cannot prove a lover 30
 To entertain these fair well-spoken days,
 I am determin'd to prove a villain
 And hate the idle pleasures of these days.
 Plots have I laid, inductions dangerous,
 By drunken prophecies, libels, and dreams, 35
 To set my brother Clarence and the King
 In deadly hate the one against the other;
 And if King Edward be as true and just
 As I am subtle, false, and treacherous,
 This day should Clarence closely be mew'd up –
 About a prophecy which says that G 40
 Of Edward's heirs the murderer shall be.
 Dive, thoughts, down to my soul. Here Clarence comes.

Enter CLARENCE, guarded, and BRAKENBURY.

	Brother, good day. What means this armed guard That waits upon your Grace?	45
CLARENCE	His Majesty, Tend'ring my person's safety, hath appointed This conduct to convey me to th' Tower.	
GLOUCESTER	Upon what cause?	
CLARENCE	Because my name is George.	50
GLOUCESTER	Alack, my lord, that fault is none of yours: He should, for that, commit your godfathers. O, belike his Majesty hath some intent That you should be new-christ'ned in the Tower. But what's the matter, Clarence? May I know?	
CLARENCE	Yea, Richard, when I know; for I protest As yet I do not.	55

And

(b) 'Richard's great talent is to make villainy attractive.'

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

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

They sing.

JUNO	Honour, riches, marriage-blessing, Long continuance, and increasing, Hourly joys be still upon you! Juno sings her blessings on you.	5
CERES	Earth's increase, foison plenty, Barns and garners never empty; Vines with clust'ring bunches growing, Plants with goodly burden bowing; Spring come to you at the farthest, In the very end of harvest! Scarcity and want shall shun you, Ceres' blessing so is on you.	10
FERDINAND	This is a most majestic vision, and Harmonious charmingly. May I be bold To think these spirits?	15
PROSPERO	Spirits, which by mine art I have from their confines call'd to enact My present fancies.	
FERDINAND	Let me live here ever; So rare a wond'ered father and a wise Makes this place Paradise.	20

[Juno and Ceres whisper, and send Iris on employment.]

PROSPERO	Sweet now, silence; Juno and Ceres whisper seriously. There's something else to do; hush, and be mute, Or else our spell is marr'd.	25
IRIS	You nymphs, call'd Naiads, of the wind'ring brooks, With your sedg'd crowns and ever harmless looks, Leave your crisp channels, and on this green land Answer your summons; Juno does command. Come, temperate nymphs, and help to celebrate A contract of true love; be not too late.	30

Enter certain Nymphs.

	You sun-burnt sicklemen, of August weary, Come hither from the furrow, and be merry; Make holiday; your rye-straw hats put on, And these fresh nymphs encounter every one In country footing.	35
--	---	----

Enter certain Reapers, properly habited; they join with the Nymphs in a graceful dance; towards the end whereof Prospero starts suddenly, and speaks; after which, to a strange, hollow, and confused noise, they heavily vanish. 40

PROSPERO [Aside] I had forgot that foul conspiracy
Of the beast Caliban and his confederates
Against my life; the minute of their plot
Is almost come. [To the Spirits] Well done; avoid; no more! 45

FERDINAND This is strange; your father's in some passion
That works him strongly.

MIRANDA Never till this day
Saw I him touch'd with anger so distemper'd. 50

PROSPERO You do look, my son, in a mov'd sort,
As if you were dismay'd; be cheerful, sir.
Our revels now are ended. These our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air; 55

And, like the baseless fabric of this vision,
The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded, 60
Leave not a rack behind. We are such stuff
As dreams are made on; and our little life
Is rounded with a sleep. Sir, I am vex'd;
Bear with my weakness; my old brain is troubled;
Be not disturb'd with my infirmity. 65

If you be pleas'd, retire into my cell
And there repose; a turn or two I'll walk
To still my beating mind.

And

(b) 'A play about theatrical illusion and the power of performance.'

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

Enter DUKE, VIOLA, CURIO, and Others.

DUKE	Give me some music. Now, good morrow, friends. Now, good Cesario, but that piece of song, That old and antique song we heard last night; Methought it did relieve my passion much, More than light airs and recollected terms Of these most brisk and giddy-paced times. Come, but one verse.	5
CURIO	He is not here, so please your lordship, that should sing it.	
DUKE	Who was it?	10
CURIO	Feste, the jester, my lord; a fool that the Lady Olivia's father took much delight in. He is about the house.	
DUKE	Seek him out, and play the tune the while. <i>[Exit Curio. Music plays.]</i>	
	 Come hither, boy. If ever thou shalt love, In the sweet pangs of it remember me; For such as I am all true lovers are, Unstaid and skittish in all motions else Save in the constant image of the creature That is belov'd. How dost thou like this tune? It gives a very echo to the seat Where Love is thron'd.	15 20
VIOLA		
DUKE	Thou dost speak masterly. My life upon't, young though thou art, thine eye Hath stay'd upon some favour that it loves; Hath it not, boy?	25
VIOLA	A little, by your favour.	
DUKE	What kind of woman is't?	
VIOLA	Of your complexion.	
DUKE	She is not worth thee, then. What years, i' faith?	30
VIOLA	About your years, my lord.	
DUKE	Too old, by heaven! Let still the woman take An elder than herself; so wears she to him, So sways she level in her husband's heart. For, boy, however we do praise ourselves, Our fancies are more giddy and unfirm, More longing, wavering, sooner lost and won, Than women's are.	35
VIOLA	I think it well, my lord.	
DUKE	Then let thy love be younger than thyself, Or thy affection cannot hold the bent; For women are as roses, whose fair flow'r Being once display'd doth fall that very hour. And so they are; alas, that they are so! To die, even when they to perfection grow!	40 45
VIOLA		

Re-enter CURIO and Clown.

DUKE	O, fellow, come, the song we had last night. Mark it, Cesario; it is old and plain; The spinsters and the knitters in the sun, And the free maids that weave their thread with bones, Do use to chant it; it is silly sooth, And dallies with the innocence of love, Like the old age.	50
CLOWN	Are you ready, sir?	
DUKE	Ay; prithee, sing.	[Music. 55

Feste's Song.

Come away, come away, death; And in sad cypress let me be laid; Fly away, fly away, breath, I am slain by a fair cruel maid. My shroud of white, stuck all with yew, O, prepare it! My part of death no one so true Did share it.	60
Not a flower, not a flower sweet, On my black coffin let there be strown; Not a friend, not a friend greet My poor corpse where my bones shall be thrown; A thousand thousand sighs to save, Lay me, O, where Sad true lover never find my grave, To weep there!	65 70

And

(b) 'The lovers in *Twelfth Night* must learn the importance of constancy in love.'

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 'Literature suggests that strong desire is always difficult to control.'

In the light of this view, consider ways in which writers present behaviour motivated by desire. In your answer, compare one drama text and one poetry text from the above lists.

[30]

Or

8 'The modern interest in inclusivity is rarely satisfied in literature from earlier periods.'

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

[30]

Or

9 'A cautious attitude to life is often a wise one.'

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

[30]

Or

10 'It is important to be true to yourself before you are true to other people.'

In the light of this view, consider ways in which writers explore the need to reconcile one's own beliefs with the needs of society. In your answer, compare one drama text and one poetry text from the above lists.

[30]

Or

11 'Literature often explores the gulf between the "haves" and the "have nots".'

In the light of this view, consider how writers explore issues of advantage and disadvantage. In your answer, compare one drama text and one poetry text from the above lists.

[30]

Or

12 'Rules were made to be broken.'

In the light of this view, consider ways in which writers present characters dealing with rules and restrictions. In your answer, compare one drama text and one poetry text from the above lists.

[30]

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