



Oxford Cambridge and RSA

Thursday 7 October 2021 – Morning

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

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.
- All questions in Section 1 have two parts, (a) and (b). Answer **both** parts of the question on the text you have studied.
- Answer **one** question on the text you have studied in Section 2.

INFORMATION

- The total mark for this paper is **60**.
- The marks for each question are shown in brackets [].
- This document has **20** pages.

ADVICE

- Read each question carefully before you start your answer.

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

Enter COMINIUS, TITUS LARTIUS, with other Senators; JUNIUS BRUTUS and SICINIUS VELUTUS.

1 SENATOR	Marcus, 'tis true that you have lately told us: The Volsces are in arms.	
MARCIUS	They have a leader, Tullus Aufidius, that will put you to't. I sin in envying his nobility; And were I anything but what I am, I would wish me only he.	5
COMINIUS	You have fought together?	10
MARCIUS	Were half to half the world by th' ears, and he Upon my party, I'd revolt, to make Only my wars with him. He is a lion That I am proud to hunt.	
1 SENATOR	Then, worthy Marcus, Attend upon Cominius to these wars.	15
COMINIUS	It is your former promise.	
MARCIUS	Sir, it is; And I am constant. Titus Lartius, thou Shalt see me once more strike at Tullus' face. What, art thou stiff? Stand'st out?	20
LARTIUS	No, Caius, Marcus; I'll lean upon one crutch and fight with t'other Ere stay behind this business.	
MENENIUS	O, true bred!	25
1 SENATOR	Your company to th' Capitol; where, I know, Our greatest friends attend us.	
LARTIUS	[To Cominius] Lead you on. [To Marcus] Follow Cominius; we must follow you; Right worthy you priority.	30
COMINIUS	Noble Marcus!	
1 SENATOR	[To the Citizens] Hence to your homes; be gone.	
MARCIUS	Nay, let them follow. The Volsces have much corn: take these rats thither To gnaw their garners. Worshipful mutineers,	35

5

	Your valour puts well forth; pray follow. [Citizens steal away. Exeunt all but Sicinius and Brutus.]	
SICINIUS	Was ever man so proud as is this Marcius?	
BRUTUS	He has no equal.	
SICINIUS	When we were chosen tribunes for the people –	40
BRUTUS	Mark'd you his lip and eyes?	
SICINIUS	Nay, but his taunts!	
BRUTUS	Being mov'd, he will not spare to gird the gods.	
SICINIUS	Bemock the modest moon.	
BRUTUS	The present wars devour him! He is grown Too proud to be so valiant.	45
SICINIUS	Such a nature, Tickled with good success, disdains the shadow Which he treads on at noon. But I do wonder His insolence can brook to be commanded Under Cominius.	50
BRUTUS	Fame, at the which he aims – In whom already he is well grac'd – cannot Better be held nor more attain'd than by A place below the first; for what miscarries Shall be the general's fault, though he perform To th' utmost of a man, and giddy censure Will then cry out of Marcius 'O, if he Had borne the business!'	55
SICINIUS	Besides, if things go well, Opinion, that so sticks on Marcius, shall Of his demerits rob Cominius.	60
BRUTUS	Come. Half all Cominius' honours are to Marcius, Though Marcius earn'd them not; and all his faults To Marcius shall be honours, though indeed In aught he merit not.	65
SICINIUS	Let's hence and hear How the dispatch is made, and in what fashion, More than his singularity, he goes Upon this present action.	70
BRUTUS	Let's along.	

And

(b) 'The effects of war are often unpredictable.'

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

HAMLET	– Soft you now! The fair Ophelia. – Nymph, in thy orisons Be all my sins rememb'ed.	
OPHELIA	Good my lord, How does your honour for this many a day?	5
HAMLET	I humbly thank you; well, well, well.	
OPHELIA	My lord, I have remembrances of yours That I have longed long to re-deliver. I pray you now receive them.	
HAMLET	No, not I;	10
OPHELIA	I never gave you aught. My honour'd lord, you know right well you did, And with them words of so sweet breath compos'd As made the things more rich; their perfume lost, Take these again; for to the noble mind Rich gifts wax poor when givers prove unkind. There, my lord.	15
HAMLET	Ha, ha! Are you honest?	
OPHELIA	My lord?	
HAMLET	Are you fair?	20
OPHELIA	What means your lordship?	
HAMLET	That if you be honest and fair, your honesty should admit no discourse to your beauty.	
OPHELIA	Could beauty, my lord, have better commerce than with honesty?	
HAMLET	Ay, truly; for the power of beauty will sooner transform honesty from what it is to a bawd than the force of honesty can translate beauty into his likeness. This was sometime a paradox, but now the time gives it proof. I did love you once.	25
OPHELIA	Indeed, my lord, you made me believe so.	
HAMLET	You should not have believ'd me; for virtue cannot so inoculate our old stock but we shall relish of it. I loved you not.	30
OPHELIA	I was the more deceived.	
HAMLET	Get thee to a nunnery. Why wouldst thou be a breeder of sinners? I am myself indifferent honest, but yet I could accuse me of such things that it were better my mother had not borne me: I am very proud, revengeful, ambitious; with more offences at my beck than I have thoughts to put them in, imagination to give them shape, or time to act them in. What should such fellows as I do crawling between earth and heaven? We are arrant knaves, all; believe none of us. Go thy ways to a nunnery. Where's your father?	35
OPHELIA	At home, my lord.	
HAMLET	Let the doors be shut upon him, that he may play the fool nowhere but in's own house. Farewell.	40
OPHELIA	O, help him, you sweet heavens!	
HAMLET	If thou dost marry, I'll give thee this plague for thy dowry: be thou as chaste as ice, as pure as snow, thou shalt not escape calumny. Get thee to a nunnery, go, farewell. Or, if thou wilt needs many, marry a fool; for wise men know well enough what monsters you make of them. To a nunnery, go; and quickly too. Farewell.	45
OPHELIA	O heavenly powers, restore him!	

HAMLET I have heard of your paintings too, well enough; God hath given you one face, and you make yourselves another. You jig and amble, and you lisp, and nickname God's creatures, and make your wantonness your ignorance. Go to, I'll no more on't; it hath made me mad. I say we will have no more marriage: those that are married already, all but one, shall live; the rest shall keep as they are. To a nunnery, go. 50

And

(b) 'There is very little room for love in the court at Elsinore.'

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

Enter MARIANA; and Boy singing.

Song

Take, O, take those lips away,	
That so sweetly were forsworn;	
And those eyes, the break of day,	5
Lights that do mislead the morn;	
But my kisses bring again, bring again;	
Seals of love, but seal'd in vain, seal'd in vain.	

Enter DUKE, disguised as before.

MARIANA	Break off thy song, and haste thee quick away; Here comes a man of comfort, whose advice Hath often still'd my brawling discontent.	10
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[Exit Boy.]

	I cry you mercy, sir, and well could wish You had not found me here so musical.	15
	Let me excuse me, and believe me so, My mirth it much displeas'd, but pleas'd my woe.	
DUKE	'Tis good; though music oft hath such a charm To make bad good and good provoke to harm.	
	I pray you tell me hath anybody inquir'd for me here to-day. Much upon this time have I promis'd here to meet.	20

MARIANA	You have not been inquir'd after; I have sat here all day.	
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Enter ISABELLA.

DUKE	I do constantly believe you. The time is come even now. I shall crave your forbearance a little. May be I will call upon you anon, for some advantage to yourself.	25
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MARIANA	I am always bound to you.	[Exit.
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DUKE	Very well met, and well come. What is the news from this good deputy?	30
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ISABELLA	He hath a garden circummur'd with brick, Whose western side is with a vineyard back'd; And to that vineyard is a planched gate That makes his opening with this bigger key; This other doth command a little door Which from the vineyard to the garden leads. There have I made my promise Upon the heavy middle of the night To call upon him.	35
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DUKE	But shall you on your knowledge find this way?	40
ISABELLA	I have ta'en a due and wary note upon't; With whispering and most guilty diligence, In action all of precept, he did show me	

	The way twice o'er.	
DUKE	Are there no other tokens	45
	Between you 'greed concerning her observance?	
ISABELLA	No, none, but only a repair i' th' dark;	
	And that I have possess'd him my most stay	
	Can be but brief; for I have made him know	
	I have a servant comes with me along,	50
	That stays upon me; whose persuasion is	
	I come about my brother.	
DUKE	'Tis well borne up.	
	I have not yet made known to Mariana	
	A word of this. What ho, within! come forth.	55
<i>Re-enter MARIANA.</i>		
	I pray you be acquainted with this maid;	
	She comes to do you good.	
ISABELLA	I do desire the like.	
DUKE	Do you persuade yourself that I respect you?	60
MARIANA	Good friar, I know you do, and have found it.	
DUKE	Take, then, this your companion by the hand,	
	Who hath a story ready for your ear.	
	I shall attend your leisure; but make haste;	
	The vaporous night approaches.	65
MARIANA	Will't please you walk aside?	

And

(b) 'The women in the play are dominated by the men.'

Using your knowledge of the play as a whole, show how far you agree with this view of the female characters in *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 3 Scene 1, exploring Shakespeare's use of language and its dramatic effects. **[15]**

The trumpets sound. Enter the PRINCE OF WALES, GLOUCESTER, BUCKINGHAM, CATESBY, CARDINAL BOURCHIER, and Others.

BUCKINGHAM	Welcome, sweet Prince, to London, to your chamber.	
GLOUCESTER	Welcome, dear cousin, my thoughts' sovereign. The weary way hath made you melancholy.	5
PRINCE	No, uncle; but our crosses on the way Have made it tedious, wearisome, and heavy. I want more uncles here to welcome me.	
GLOUCESTER	Sweet Prince, the untainted virtue of your years Hath not yet div'd into the world's deceit; Nor more can you distinguish of a man Than of his outward show; which, God He knows, Seldom or never jumpeth with the heart. Those uncles which you want were dangerous; Your Grace attended to their sug'red words But look'd not on the poison of their hearts.	10 15
PRINCE	God keep you from them and from such false friends!	
GLOUCESTER	God keep me from false friends! but they were none. My lord, the Mayor of London comes to greet you.	
<i>Enter the Lord Mayor and his Train.</i>		20
MAYOR	God bless your Grace with health and happy days!	
PRINCE	I thank you, good my lord, and thank you all. I thought my mother and my brother York Would long ere this have met us on the way. Fie, what a slug is Hastings, that he comes not To tell us whether they will come or no!	25

Enter LORD HASTINGS.

BUCKINGHAM	And, in good time, here comes the sweating lord.	
PRINCE	Welcome, my lord. What, will our mother come?	
HASTINGS	On what occasion, God He knows, not I, The Queen your mother and your brother York Have taken sanctuary. The tender Prince Would fain have come with me to meet your Grace, But by his mother was perforce withheld.	30
BUCKINGHAM	Fie, what an indirect and peevish course Is this of hers? Lord Cardinal, will your Grace Persuade the Queen to send the Duke of York Unto his princely brother presently? If she deny, Lord Hastings, go with him And from her jealous arms pluck him perforce.	35 40
CARDINAL	My Lord of Buckingham, if my weak oratory Can from his mother win the Duke of York, Anon expect him here; but if she be obdurate	

11

	To mild entreaties, God in heaven forbid We should infringe the holy privilege Of blessed sanctuary! Not for all this land Would I be guilty of so deep a sin.	45
BUCKINGHAM	You are too senseless-obstinate, my lord, Too ceremonious and traditional. Weigh it but with the grossness of this age, You break not sanctuary in seizing him. The benefit thereof is always granted To those whose dealings have deserv'd the place And those who have the wit to claim the place. This Prince hath neither claim'd it nor deserv'd it, And therefore, in mine opinion, cannot have it. Then, taking him from thence that is not there, You break no privilege nor charter there. Oft have I heard of sanctuary men; But sanctuary children never till now.	50
CARDINAL	My lord, you shall overrule my mind for once. Come on, Lord Hastings, will you go with me?	55
HASTINGS	I go, my lord.	
PRINCE	Good lords, make all the speedy haste you may.	60

And

(b) 'The play offers a masterclass in how to manipulate people.'

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

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

On a ship at sea; a tempestuous noise of thunder and lightning heard.

Enter a Shipmaster and a Boatswain.

MASTER	Boatswain!	
BOATSWAIN	Here, master; what cheer?	
MASTER	Good! Speak to th' mariners; fall to't yarely, or we run ourselves aground; bestir, bestir.	5

[Exit.

Enter Mariners.

BOATSWAIN	Heigh, my hearts! cheerly, cheerly, my hearts! yare, yare! Take in the topsail. Tend to th' master's whistle. Blow till thou burst thy wind, if room enough.	10
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Enter ALONSO, SEBASTIAN, ANTONIO, FERDINAND, GONZALO, and Others.

ALONSO	Good boatswain, have care. Where's the master? Play the men.	
BOATSWAIN	I pray now, keep below.	
ANTONIO	Where is the master, boson?	15
BOATSWAIN	Do you not hear him? You mar our labour; keep your cabins; you do assist the storm.	
GONZALO	Nay, good, be patient.	
BOATSWAIN	When the sea is. Hence! What cares these roarers for the name of king? To cabin! silence! Trouble us not.	20
GONZALO	Good, yet remember whom thou hast aboard.	
BOATSWAIN	None that I more love than myself. You are a counsellor; if you can command these elements to silence, and work the peace of the present, we will not hand a rope more. Use your authority; if you cannot, give thanks you have liv'd so long, and make yourself ready in your cabin for the mischance of the hour, if it so hap. – Cheerly, good hearts! – Out of our way, I say.	25
GONZALO	I have great comfort from this fellow. Methinks he hath no drowning mark upon him; his complexion is perfect gallows. Stand fast, good Fate, to his hanging; make the rope of his destiny our cable, for our own doth little advantage. If he be not born to be hang'd, our case is miserable. <i>[Exeunt.</i>	30

Re-enter Boatswain.

BOATSWAIN	Down with the topmast. Yare, lower, lower! Bring her to try wi'th' main-course. <i>[A cry within]</i> A plague upon this howling! They are louder than the weather or our office.	35
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Re-enter SEBASTIAN, ANTONIO, and GONZALO.

Yet again! What do you here? Shall we give o'er, and drown? Have you a mind to sink?

13

SEBASTIAN	A pox o' your throat, you bawling, blasphemous, incharitable dog!	
BOATSWAIN	Work you, then.	40
ANTONIO	Hang, cur; hang, you whoreson, insolent noise-maker; we are less afraid to be drown'd than thou art.	
GONZALO	I'll warrant him for drowning, though the ship were no stronger than a nutshell, and as leaky as an unstanch'd wench.	
BOATSWAIN	Lay her a-hold, a-hold; set her two courses; off to sea again; lay her off.	45
<i>Enter Mariners, wet.</i>		
MARINERS	All lost! to prayers, to prayers! all lost!	
	[Exeunt.]	
BOATSWAIN	What, must our mouths be cold?	
GONZALO	The King and Prince at prayers! Let's assist them. For our case is as theirs.	50
SEBASTIAN	I am out of patience.	
ANTONIO	We are merely cheated of our lives by drunkards. This wide-chopp'd rascal – would thou mightest lie drowning The washing of ten tides!	55
GONZALO	He'll be hang'd, yet. Though every drop of water swear against it, And gape at wid'st to glut him. [A confused noise within: Mercy on us! We split, we split! Farewell, my wife and children! Farewell, brother! We split, we split, we split!	60
ANTONIO	Let's all sink wi' th' King.	
SEBASTIAN	Let's take leave of him.	
	[Exeunt Antonio and Sebastian.]	
GONZALO	Now would I give a thousand furlongs of sea for an acre of barren ground – long heath, brown furze, any thing. The wills above be done, but I would fain die a dry death.	65
	[Exeunt.]	

And

(b) 'The storm in *The Tempest* both destroys and renews.'

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 1 Scene 3, exploring Shakespeare's use of language and its dramatic effects. **[15]**

Enter SIR TOBY BELCH and MARIA.

SIR TOBY	What a plague means my niece to take the death of her brother thus? I am sure care's an enemy to life.	
MARIA	By my troth, Sir Toby, you must come in earlier o' nights; your cousin, my lady, takes great exceptions to your ill hours.	5
SIR TOBY	Why, let her except before excepted.	
MARIA	Ay, but you must confine yourself within the modest limits of order.	
SIR TOBY	Confine! I'll confine myself no finer than I am. These clothes are good enough to drink in, and so be these boots too; an they be not, let them hang themselves in their own straps.	10
MARIA	That quaffing and drinking will undo you; I heard my lady talk of it yesterday, and of a foolish knight that you brought in one night here to be her wooer.	
SIR TOBY	Who? Sir Andrew Aguecheek?	
MARIA	Ay, he.	
SIR TOBY	He's as tall a man as any's in Illyria.	15
MARIA	What's that to th' purpose?	
SIR TOBY	Why, he has three thousand ducats a year.	
MARIA	Ay, but he'll have but a year in all these ducats; he's a very fool and a prodigal.	
SIR TOBY	Fie that you'll say so! He plays o' th' viol-de-gamboys, and speaks three or four languages word for word without book, and hath all the good gifts of nature.	20
MARIA	He hath indeed, almost natural; for, besides that he's a fool, he's a great quarreller; and but that he hath the gift of a coward to allay the gust he hath in quarrelling, 'tis thought among the prudent he would quickly have the gift of a grave.	25
SIR TOBY	By this hand, they are scoundrels and substractors that say so of him. Who are they?	
MARIA	They that add, moreover, he's drunk nightly in your company.	
SIR TOBY	With drinking healths to my niece; I'll drink to her as long as there is a passage in my throat and drink in Illyria. He's a coward and a coystroll that will not drink to my niece till his brains turn o' th' toe like a parish-top. What, wench! Castiliano vulgo! for here comes Sir Andrew Agueface.	30

[Enter SIR ANDREW AGUECHECK.]

SIR ANDREW	Sir Toby Belch! How now, Sir Toby Belch!	35
SIR TOBY	Sweet Sir Andrew!	
SIR ANDREW	Bless you, fair shrew.	
MARIA	And you too, sir.	
SIR TOBY	Accost, Sir Andrew, accost.	
SIR ANDREW	What's that?	40
SIR TOBY	My niece's chambermaid.	
SIR ANDREW	Good Mistress Accost, I desire better acquaintance.	
MARIA	My name is Mary, sir.	
SIR ANDREW	Good Mistress Mary Accost –	
SIR TOBY	You mistake, knight. 'Accost' is front her, board her, woo her, assail her.	45

15

SIR ANDREW By my troth, I would not undertake her in this company. Is that the meaning of 'accost'?

MARIA Fare you well, gentlemen.

And

(b) '*Twelfth Night* suggests that life should not be taken too seriously.'

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

7 'Above all, characters must connect with one another.'

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

[30]

Or

8 'Literary works may praise honesty, but deceit is often more interesting.'

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

[30]

Or

9 'Literary works frequently overvalue the quality of heroism.'

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

[30]

Or

10 'States of doubt and confusion are of great literary interest.'

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

[30]

Or

11 'Literature suggests that it's always better to act than to do nothing.'

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

[30]

Or

12 'Fulfilment in life can sometimes be achieved through unexpected means.'

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

[30]

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