



Oxford Cambridge and RSA

# AS Level English Literature

## H072/01 Shakespeare and poetry pre-1900

**Friday 20 May 2016 – Morning**  
**Time allowed: 1 hour 30 minutes**



**You must have:**

- the OCR 12-page Answer Booklet  
(OCR12 sent with general stationery)

### INSTRUCTIONS

- Use black ink.
- Complete the boxes on the front cover 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. The question number(s) must be clearly shown.
- 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.

**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) 'The Tribunes and the people do more harm than good in *Coriolanus*.'

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

**Or**

(a) 'Without his sword, Coriolanus is nothing.'

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

**2 *Hamlet*****Either**

(a) 'A play in which thought often gets in the way of action.'

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

**Or**

(b) 'Gertrude never loses the audience's sympathy.'

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

**3 Measure for Measure****Either**

- (a) 'Many of the play's outcomes seem obviously unjust.'

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

**Or**

- (b) 'In the course of the play Isabella discovers who she is and what she stands for.'

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

**4 Richard III****Either**

- (a) 'In the world of the play good people are powerless to defend themselves.'

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

**Or**

- (b) 'We admire Richard's intelligence even though we are shocked by his actions.'

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

**5 *The Tempest*****Either**

- (a) 'A play which explores the nature of fatherhood.'

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

**Or**

- (b) 'Caliban is nothing more than a "savage and deformed slave".'

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

**6 *Twelfth Night*****Either**

- (a) 'In *Twelfth Night*, love changes everything.'

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

**Or**

- (b) 'Cunning, amusing and sometimes cruel.'

How far and in what ways do you agree with this view of the role of Feste? [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 January, May and Damyan 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]**

Whan tendre youthe hath wedded stouping age,  
 Ther is swich mirthe that it may nat be writen.  
 Assayeth it youreself, thanne may ye witen  
 If that I lie or noon in this matiere. 5

Mayus, that sit with so beningne a chiere,  
 Hire to biholde it semed faierye.  
 Queene Ester looked nevere with swich an ye  
 On Assuer, so meke a look hath she.  
 I may yow nat devise al hir beautee. 10  
 But thus muche of hire beautee telle I may,  
 That she was lyk the brighte morwe of May,  
 Fulfil of alle beautee and plesaunce.

This Januarie is ravished in a trauce  
 At every time he looked on hir face;  
 But in his herte he gan hire to manace 15  
 That he that night in armes wolde hire streyne  
 Harder than evere Paris dide Eleyne.  
 But nathelees yet hadde he greet pitee  
 That thilke night offenden hire moste he,  
 And thoughte, 'Allas, O tendre creature, 20  
 Now wolde God ye mighte wel endure  
 Al my corage, it is so sharp and keene.  
 I am agast ye shul it nat susteene.  
 But God forbede that I dide al my might!  
 Now wolde God that it were woxen night, 25  
 And that the night wolde lasten everemo.  
 I wolde that al this people were ago.'  
 And finally he dooth al his labour,  
 As he best mighte, savinge his honour,  
 To haste hem fro the mete in subtil wise. 30

The time cam that resoun was to rise;  
And after that men daunce and drinken faste,  
And spices al aboute the hous they caste;  
And ful of joye and blisse is every man,—  
Al but a squier, highte Damyan, 35  
Which carf biforn the knight ful many a day.  
He was so ravished on his lady May  
That for the verray peyne he was ny wood.  
Almoost he swelte and swowned ther he stood,  
So soore hath Venus hurt him with hire brond, 40  
As that she bar it daunsinge in hire hond;  
And to his bed he wente him hastily.

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

Discuss Milton's portrayal of the transformation of the fallen angels in the following extract from *Paradise Lost Book 10*.

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]

So having said, a while he stood, expecting  
 Their universal shout and high applause  
 To fill his ear, when contrary he hears  
 On all sides, from innumerable tongues  
 A dismal universal hiss, the sound 5  
 Of public scorn; he wondered, but not long  
 Had leisure, wond'ring at himself now more;  
 His visage drawn he felt to sharp and spare,  
 His arms clung to his ribs, his legs entwining  
 Each other, till supplanted down he fell 10  
 A monstrous serpent on his belly prone,  
 Reluctant, but in vain; a greater power  
 Now ruled him, punished in the shape he sinned,  
 According to his doom: he would have spoke,  
 But hiss for hiss returned with forkèd tongue 15  
 To forkèd tongue, for now were all transformed  
 Alike, to serpents all as áccessories  
 To his bold riot: dreadful was the din  
 Of hissing through the hall, thick swarming now  
 With complicated monsters, head and tail, 20  
 Scorpion and asp, and amphisbaena dire,  
 Cerastes horned, hydrus, and ellops drear,  
 And dipsas (not so thick swarmed once the soil  
 Bedropped with blood of Gorgon, or the isle  
 Ophiusa); but still greatest he the midst, 25  
 Now dragon grown, larger than whom the sun  
 Engendered in the Pythian vale on slime,  
 Huge Python, and his power no less he seemed  
 Above the rest still to retain; they all  
 Him followed issuing forth to th' open field, 30  
 Where all yet left of that revolted rout  
 Heav'n-fall'n, in station stood or just array,  
 Sublime with expectation when to see  
 In triumph issuing forth their glorious chief;  
 They saw, but other sight instead, a crowd 35  
 Of ugly serpents; horror on them fell,  
 And horrid sympathy; for what they saw,  
 They felt themselves now changing; down their arms,  
 Down fell both spear and shield, down they as fast,  
 And the dire hiss renewed, and the dire form 40  
 Caught by contagion, like in punishment,  
 As in their crime. Thus was th' applause they meant,  
 Turned to exploding hiss, triumph to shame  
 Cast on themselves from their own mouths.



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## 9 Samuel Taylor Coleridge: *Selected Poems*

Discuss Coleridge's use of natural and supernatural elements in this extract from 'The Rime of the Ancient Mariner'.

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 Coleridge's work in your selection. **[30]**

The curse is finally  
expiated.

And now this spell was snapt: once more  
I viewed the ocean green,  
And looked far forth, yet little saw  
Of what had else been seen—

Like one, that on a lonesome road 5

Doth walk in fear and dread,  
And having once turned round walks on,  
And turns no more his head;  
Because he knows, a frightful fiend  
Doth close behind him tread. 10

But soon there breathed a wind on me,  
Nor sound nor motion made:  
Its path was not upon the sea,  
In ripple or in shade.

It raised my hair, it fanned my cheek 15  
Like a meadow-gale of spring—  
It mingled strangely with my fears,  
Yet it felt like a welcoming.

Swiftly, swiftly flew the ship,  
Yet she sailed softly too: 20  
Sweetly, sweetly blew the breeze—  
On me alone it blew.

And the ancient  
Mariner beholdeth  
his native country.

Oh! dream of joy! is this indeed  
The light-house top I see?  
Is this the hill? is this the kirk? 25  
Is this mine own countree?

We drifted o'er the harbour-bar,  
And I with sobs did pray—  
O let me be awake, my God!  
Or let me sleep alway. 30

The harbour-bay was clear as glass,  
So smoothly it was strewn!  
And on the bay the moonlight lay,  
And the shadow of the moon.

The rock shone bright, the kirk no less, 35  
That stands above the rock:  
The moonlight steeped in silentness  
The steady weathercock.

|  |  |    |
|--|--|----|
| The angelic spirits<br>leave the dead<br>bodies. | And the bay was white with silent light,<br>Till rising from the same,<br>Full many shapes, that shadows were,<br>In crimson colours came. | 40 |
| And appear in their<br>own forms of light.       | A little distance from the prow<br>Those crimson shadows were:<br>I turned my eyes upon the deck—<br>Oh, Christ! what saw I there!         | 45 |
|  | Each corse lay flat, lifeless and flat,<br>And, by the holy rood!<br>A man all light, a seraph-man,<br>On every corse there stood.         | 50 |

10 Alfred, Lord Tennyson: *Maud*

Discuss ways in which Tennyson shows sudden changes in the speaker's mood 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]

## II

Whom but Maud should I meet  
 Last night, when the sunset burn'd  
 On the blossom'd gable-ends  
 At the head of the village street,  
 Whom but Maud should I meet? 5  
 And she touch'd my hand with a smile so sweet,  
 She made me divine amends  
 For a courtesy not return'd.

## III

And thus a delicate spark 10  
 Of glowing and growing light  
 Thro' the livelong hours of the dark  
 Kept itself warm in the heart of my dreams,  
 Ready to burst in a colour'd flame;  
 Till at last when the morning came  
 In a cloud, it faded, and seems 15  
 But an ashen-gray delight.

## IV

What if with her sunny hair,  
 And smile as sunny as cold,  
 She meant to weave me a snare  
 Of some coquettish deceit, 20  
 Cleopatra-like as of old  
 To entangle me when we met,  
 To have her lion roll in a silken net  
 And fawn at a victor's feet.

## V

Ah, what shall I be at fifty 25  
 Should Nature keep me alive,  
 If I find the world so bitter  
 When I am but twenty-five?  
 Yet, if she were not a cheat,  
 If Maud were all that she seem'd, 30  
 And her smile were all that I dream'd,  
 Then the world were not so bitter  
 But a smile could make it sweet.

## VI

What if tho' her eye seem'd full  
 Of a kind intent to me, 35  
 What if that dandy-despot, he,  
 That jewell'd mass of millinery,  
 That oil'd and curl'd Assyrian Bull  
 Smelling of musk and of insolence,  
 Her brother, from whom I keep aloof, 40  
 Who wants the finer politic sense  
 To mask, tho' but in his own behoof,  
 With a glassy smile his brutal scorn –  
 What if he had told her yestermorn  
 How prettily for his own sweet sake 45  
 A face of tenderness might be feign'd,  
 And a moist mirage in desert eyes,  
 That so, when the rotten hustings shake  
 In another month to his brazen lies,  
 A wretched vote may be gain'd. 50

## 11 Christina Rossetti: *Selected Poems*

Discuss Rossetti's presentation of the speaker's sense of loss in 'Shut Out'.

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]**

### SHUT OUT.

The door was shut. I looked between  
Its iron bars; and saw it lie,  
My garden, mine, beneath the sky,  
Pied with all flowers bedewed and green:

From bough to bough the song-birds crossed, 5  
From flower to flower the moths and bees;  
With all its nests and stately trees  
It had been mine, and it was lost.

A shadowless spirit kept the gate, 10  
Blank and unchanging like the grave.  
I peering thro' said: "Let me have  
Some buds to cheer my outcast state."

He answered not. "Or give me, then, 15  
But one small twig from shrub or tree;  
And bid my home remember me  
Until I come to it again."

The spirit was silent; but he took 20  
Mortar and stone to build a wall;  
He left no loophole great or small  
Thro' which my straining eyes might look:

So now I sit here quite alone  
Blinded with tears; nor grieve for that,  
For nought is left worth looking at  
Since my delightful land is gone.

A violet bed is budding near, 25  
Wherein a lark has made her nest:  
And good they are, but not the best;  
And dear they are, but not so dear.

**END OF QUESTION PAPER**



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