



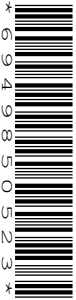
Oxford Cambridge and RSA

# A Level English Literature

**H472/01** Drama and poetry pre-1900

**Thursday 7 June 2018 – Afternoon**

**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 your answers in 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, **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 3, exploring Shakespeare’s use of language and its dramatic effects.

[15]

*Rome. Marcius’ house.*

*Enter VOLUMNIA, and VIRGILIA, mother and wife to Marcius; they set them down on two low stools and sew.*

**VOLUMNIA**

I pray you, daughter, sing, or express yourself in a more comfortable sort. If my son were my husband, I should freelier rejoice in that absence wherein he won honour than in the embracements of his bed where he would show most love. When yet he was but tender-bodied, and the only son of my womb; when youth with comeliness pluck’d all gaze his way; when, for a day of kings’ entreaties, a mother should not sell him an hour from her beholding; I, considering how honour would become such a person—that it was no better than picture-like to hang by th’ wall, if renown made it not stir—was pleas’d to let him seek danger where he was like to find fame. To a cruel war I sent him, from whence he return’d his brows bound with oak. I tell thee, daughter, I sprang not more in joy at first hearing he was a man-child than now in first seeing he had proved himself a man.

5

10

**VIRGILIA**

But had he died in the business, madam, how then?

15

**VOLUMNIA**

Then his good report should have been my son; I therein would have found issue. Hear me profess sincerely: had I a dozen sons, each in my love alike, and none less dear than thine and my good Marcius, I had rather had eleven die nobly for their country than one voluptuously surfeit out of action.

20

*Enter a Gentlewoman.*

**GENTLEWOMAN**

Madam, the Lady Valeria is come to visit you.

**VIRGILIA**

Beseech you give me leave to retire myself.

**VOLUMNIA**

Indeed you shall not.

Methinks I hear hither your husband’s drum;

See him pluck Aufidius down by th’ hair;

As children from a bear, the Volsces shunning him.

Methinks I see him stamp thus, and call thus:

25



2 *Hamlet*

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

- (a) Discuss the following passage from Act 4 Scene 4, exploring Shakespeare's use of language and its dramatic effects.

[15]

*Enter HAMLET, ROSENCRANTZ, GUILDENSTERN, and Others.*

<b>HAMLET</b>	Good sir, whose powers are these?	
<b>CAPTAIN</b>	They are of Norway, sir.	
<b>HAMLET</b>	How purpos'd, sir, I pray you?	
<b>CAPTAIN</b>	Against some part of Poland.	
<b>HAMLET</b>	Who commands them, sir?	5
<b>CAPTAIN</b>	The nephew to old Norway, Fortinbras.	
<b>HAMLET</b>	Goes it against the main of Poland, sir, Or for some frontier?	
<b>CAPTAIN</b>	Truly to speak, and with no addition, We go to gain a little patch of ground That hath in it no profit but the name. To pay five ducats, five, I would not farm it; Nor will it yield to Norway or the Pole A ranker rate should it be sold in fee.	10
<b>HAMLET</b>	Why, then the Polack never will defend it.	15
<b>CAPTAIN</b>	Yes, it is already garrison'd.	
<b>HAMLET</b>	Two thousand souls and twenty thousand ducats Will not debate the question of this straw. This is th' imposthume of much wealth and peace, That inward breaks, and shows no cause without Why the man dies. I humbly thank you, sir.	20
<b>CAPTAIN</b>	God buy you, sir.	[Exit.
<b>ROSENCRANTZ</b>	Will't please you go, my lord?	
<b>HAMLET</b>	I'll be with you straight. Go a little before. [Exeunt all but HAMLET. How all occasions do inform against me, And spur my dull revenge! What is a man, If his chief good and market of his time Be but to sleep and feed? A beast, no more! Sure he that made us with such large discourse, Looking before and after, gave us not That capability and godlike reason To fust in us unus'd. Now, whether it be Bestial oblivion, or some craven scruple Of thinking too precisely on th' event— A thought which, quarter'd, hath but one part wisdom And ever three parts coward—I do not know Why yet I live to say 'This thing's to do', Sith I have cause, and will, and strength, and means, To do't. Examples gross as earth exhort me: Witness this army, of such mass and charge, Led by a delicate and tender prince, Whose spirit, with divine ambition puff'd, Makes mouths at the invisible event, Exposing what is mortal and unsure To all that fortune, death, and danger, dare,	25 30 35 40

Even for an egg-shell. Rightly to be great 45  
 Is not to stir without great argument,  
 But greatly to find quarrel in a straw,  
 When honour's at the stake. How stand I, then,  
 That have a father kill'd, a mother stain'd,  
 Excitements of my reason and my blood, 50  
 And let all sleep, while, to my shame I see  
 The imminent death of twenty thousand men  
 That, for a fantasy and trick of fame,  
 Go to their graves like beds, fight for a plot  
 Whereon the numbers cannot try the cause, 55  
 Which is not tomb enough and continent  
 To hide the slain? O, from this time forth,  
 My thoughts be bloody, or be nothing worth! [Exit.

**And**

**(b)** '*Hamlet* is a play about indecision.'

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

[15]

*Enter ABHORSON.*

<b>ABHORSON</b>	Sirrah, bring Barnardine hither.	
<b>POMPEY</b>	Master Barnardine! You must rise and be hang'd, Master Barnardine!	
<b>ABHORSON</b>	What, ho, Barnardine!	
<b>BARNARDINE</b>	[ <i>Within</i> ] A pox o' your throats!	
	Who makes that noise there? What are you?	5
<b>POMPEY</b>	Your friends, sir; the hangman.	
	You must be so good, sir, to rise and be put to death.	
<b>BARNARDINE</b>	[ <i>Within</i> ] Away, you rogue, away; I am sleepy.	
<b>ABHORSON</b>	Tell him he must awake, and that quickly too.	
<b>POMPEY</b>	Pray, Master Barnardine, awake till you are executed, and sleep afterwards.	10
<b>ABHORSON</b>	Go in to him, and fetch him out.	
<b>POMPEY</b>	He is coming, sir, he is coming; I hear his straw rustle.	

*Enter BARNARDINE.*

<b>ABHORSON</b>	Is the axe upon the block, sirrah?	
<b>POMPEY</b>	Very ready, sir.	15
<b>BARNARDINE</b>	How now, Abhorson, what's the news with you?	
<b>ABHORSON</b>	Truly, sir, I would desire you to clap into your prayers; for look you, the warrant's come.	
<b>BARNARDINE</b>	You rogue, I have been drinking all night; I am not fitted for't.	
<b>POMPEY</b>	O, the better, sir! For he that drinks all night and is hanged betimes in the morning may sleep the sounder all the next day.	20

*Enter DUKE, disguised as before.*

<b>ABHORSON</b>	Look you, sir, here comes your ghostly father. Do we jest now, think you?	
<b>DUKE</b>	Sir, induced by my charity, and hearing how hastily you are to depart, I am come to advise you, comfort you, and pray with you.	25
<b>BARNARDINE</b>	Friar, not I; I have been drinking hard all night, and I will have more time to prepare me, or they shall beat out my brains with billets. I will not consent to die this day, that's certain.	
<b>DUKE</b>	O, sir, you must: and therefore I beseech you look forward on the journey you shall go.	30
<b>BARNARDINE</b>	I swear I will not die to-day for any man's persuasion.	
<b>DUKE</b>	But hear you—	
<b>BARNARDINE</b>	Not a word; if you have anything to say to me, come to my ward; for thence will not I to-day. [ <i>Exit.</i> ]	
<b>DUKE</b>	Unfit to live or die. O gravel heart! After him, fellows; bring him to the block.	35

*[Exeunt Abhorson and Pompey.]*

*Enter PROVOST.*

**PROVOST**  
**DUKE**

Now, sir, how do you find the prisoner?  
A creature unprepar'd, unmeet for death;  
And to transport him in the mind he is  
Were damnable.

40

**And**

**(b)** 'Shakespeare never forgets the funny side to life in Vienna.'

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 4, exploring Shakespeare's use of language and its dramatic effects.

[15]

<b>CLARENCE</b>	If you do love my brother, hate not me; I am his brother, and I love him well. If you be hir'd for meed, go back again, And I will send you to my brother Gloucester, Who shall reward you better for my life Than Edward will for tidings of my death.	5
<b>2 MURDERER</b>	You are deceiv'd: your brother Gloucester hates you.	
<b>CLARENCE</b>	O, no, he loves me, and he holds me dear. Go you to him from me.	
<b>1 MURDERER</b>	Ay, so we will.	
<b>CLARENCE</b>	Tell him when that our princely father York Bless'd his three sons with his victorious arm And charg'd us from his soul to love each other, He little thought of this divided friendship. Bid Gloucester think of this, and he will weep.	10
<b>1 MURDERER</b>	Ay, millstones; as he lesson'd us to weep.	15
<b>CLARENCE</b>	O, do not slander him, for he is kind.	
<b>1 MURDERER</b>	Right, as snow in harvest. Come, you deceive yourself: 'Tis he that sends us to destroy you here.	
<b>CLARENCE</b>	It cannot be; for he bewept my fortune And hugg'd me in his arms, and swore with sobs That he would labour my delivery.	20
<b>1 MURDERER</b>	Why, so he doth, when he delivers you From this earth's thralldom to the joys of heaven.	
<b>2 MURDERER</b>	Make peace with God, for you must die, my lord.	
<b>CLARENCE</b>	Have you that holy feeling in your souls To counsel me to make my peace with God, And are you yet to your own souls so blind That you will war with God by murd'ring me? O, sirs, consider: they that set you on To do this deed will hate you for the deed.	25 30
<b>2 MURDERER</b>	What shall we do?	
<b>CLARENCE</b>	Relent, and save your souls.	
<b>1 MURDERER</b>	Relent! No, 'tis cowardly and womanish.	
<b>CLARENCE</b>	Not to relent is beastly, savage, devilish. Which of you, if you were a prince's son, Being pent from liberty as I am now, If two such murderers as yourselves came to you, Would not entreat for life? My friend, I spy some pity in thy looks; O, if thine eye be not a flatterer, Come thou on my side and entreat for me— As you would beg were you in my distress. A begging prince what beggar pities not?	35 40
<b>2 MURDERER</b>	Look behind you, my lord.	



**1 MURDERER**      [*Stabbing him*]                      Take that, and that.  
 If all this will not do,  
 I'll drown you in the malmsey-butt within.                      [*Exit with the body.*                      45

**2 MURDERER**      A bloody deed, and desperately dispatch'd!  
 How fain, like Pilate, would I wash my hands  
 Of this most grievous murder!

**And**

**(b)** 'Evil ambition inspires all the major events of the play.'

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]**



To hear the solemn curfew; by whose aid—	40
Weak masters though ye be—I have be-dimm'd	
The noontide sun, call'd forth the mutinous winds,	
And 'twixt the green sea and the azur'd vault	
Set roaring war. To the dread rattling thunder	
Have I given fire, and rifted Jove's stout oak	45
With his own bolt; the strong-bas'd promontory	
Have I made shake, and by the spurs pluck'd up	
The pine and cedar. Graves at my command	
Have wak'd their sleepers, op'd, and let 'em forth,	
By my so potent art. But this rough magic	50
I here abjure; and, when I have requir'd	
Some heavenly music—which even now I do—	
To work mine end upon their senses that	
This airy charm is for, I'll break my staff,	
Bury it certain fathoms in the earth,	55
And deeper than did ever plummet sound	
I'll drown my book.	

**And**

**(b)** 'Prospero is right to give up his magic.'

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

[15]

*Olivia's house.*

*Enter MARIA and Clown.*

**MARIA** Nay, I prithee, put on this gown and this beard; make him believe thou art Sir Topas the curate; do it quickly. I'll call Sir Toby the whilst.

*[Exit.]*

**CLOWN** Well, I'll put it on, and I will dissemble myself in't; and I would I were the first that ever dissembled in such a gown. I am not tall enough to become the function well nor lean enough to be thought a good student; but to be said an honest man and a good housekeeper goes as fairly as to say a careful man and a great scholar. The competitors enter.

5

*Enter SIR TOBY and MARIA.*

**SIR TOBY** Jove bless thee, Master Parson.

**CLOWN** Bonos dies, Sir Toby; for as the old hermit of Prague, that never saw pen and ink, very wittily said to a niece of King Gorboduc 'That that is is'; so I, being Master Parson, am Master Parson; for what is 'that' but that, and 'is' but is?

10

**SIR TOBY** To him, Sir Topas.

**CLOWN** What ho, I say! Peace in this prison!

**SIR TOBY** The knave counterfeits well; a good knave.

15

**MALVOLIO** *[Within]* Who calls there?

**CLOWN** Sir Topas the curate, who comes to visit Malvolio the lunatic.

**MALVOLIO** Sir Topas, Sir Topas, good Sir Topas, go to my lady.

**CLOWN** Out, hyperbolic fiend! How vexest thou this man! Talkest thou nothing but of ladies?

20

**SIR TOBY** Well said, Master Parson.

**MALVOLIO** Sir Topas, never was man thus wronged. Good Sir Topas, do not think I am mad; they have laid me here in hideous darkness.

**CLOWN** Fie, thou dishonest Satan! I call thee by the most modest terms, for I am one of those gentle ones that will use the devil himself with courtesy. Say'st thou that house is dark?

25

**MALVOLIO** As hell, Sir Topas.

**CLOWN** Why, it hath bay windows transparent as barricadoes, and the clerestories toward the south north are as lustrous as ebony; and yet complainest thou of obstruction?

30

**MALVOLIO** I am not mad, Sir Topas. I say to you this house is dark.

**CLOWN** Madman, thou errest. I say there is no darkness but ignorance; in which thou art more puzzled than the Egyptians in their fog.

**MALVOLIO** I say this house is as dark as ignorance, though ignorance were as dark as hell; and I say there was never man thus abus'd. I am no more mad than you are; make the trial of it in any constant question.

35

**And**

**(b)** 'Appearances in the play often hide a very different reality.'

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** *'Love brings difficulties as well as pleasures.'*

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

[30]

Or

**8** *'We live in a world of constant change.'*

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

[30]

Or

**9** *'Foolish acts and their consequences are an important part of literature.'*

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

[30]

Or

**10** *'Literature is very good at exploring intense emotion.'*

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

[30]

Or

**11** *'We always need to be prepared for disappointment in life.'*

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

[30]

Or

**12** *'Literature proves that human beings are intent on deceiving one another.'*

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

**[30]**

**END OF QUESTION PAPER**

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