

OXFORD CAMBRIDGE AND RSA EXAMINATIONS
A2 GCE
F663

ENGLISH LITERATURE

Drama and Poetry pre-1800 (Closed Text)

WEDNESDAY 20 JUNE 2012: Morning

DURATION: 2 hours

plus your additional time allowance

MODIFIED ENLARGED

Candidates answer on the Answer Booklet.

OCR SUPPLIED MATERIALS:

**16 page Answer Booklet
(sent with general stationery)**

OTHER MATERIALS REQUIRED:

None

READ INSTRUCTIONS OVERLEAF

This is a Closed Text examination. No textbooks or sources of information are allowed in the examination room.

INSTRUCTIONS TO CANDIDATES

- Write your name, centre number and candidate number in the spaces provided on the Answer Booklet. Please write clearly and in capital letters.
- Use black ink.
- Answer TWO questions: ONE question from Section A and ONE question from Section B.
- Read each question carefully. Make sure you know what you have to do before starting your answer.

INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [] at the end of each question or part question.
- The total number of marks for this paper is 60.

INSTRUCTION TO EXAMS OFFICER/INVIGILATOR

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SECTION A – SHAKESPEARE

Henry IV Part 1

Twelfth Night

Othello

The Winter's Tale

Answer ONE question from this Section.

HENRY IV PART 1

EITHER

- 1 (a) ‘It is crucial to the play’s effects that we are never allowed to be sure what we feel about the Prince.’**

By considering the presentation of the Prince Hal in *Henry IV Part 1*, evaluate this view. [30]

OR

- (b) ‘In this play, cynicism triumphs.’**

By exploring the dramatic effects of *Henry IV Part 1*, evaluate this view. [30]

TWELFTH NIGHT

EITHER

- 2 (a) ‘The sexual and social ambiguities of Viola’s adopted identity are crucial to the effects of the play.’**

By considering the presentation of Viola in *Twelfth Night*, evaluate this view. [30]

OR

- (b) By considering the dramatic effects of *Twelfth Night*, evaluate the view that ‘delusion and excess are everywhere: the play is preoccupied with madness.’ [30]**

OTHELLO

EITHER

- 3 (a) ‘For a hero, Othello is too easy to pity, too hard to like.’**

By considering the dramatic presentation of Othello, evaluate this view. [30]

OR

- (b) By considering the dramatic effects of *Othello*, evaluate the view that ‘from beginning to end, the play is driven by stories and storytelling.’ [30]**

THE WINTER'S TALE

EITHER

- 4 (a) 'Between them, Hermione and Perdita successfully reconcile the play's divided worlds.'**

Evaluate this view by exploring the dramatic impact of Hermione and Perdita in *The Winter's Tale*. [30]

OR

- (b) By considering the dramatic effects of *The Winter's Tale*, evaluate the view that 'the world of the Shepherds and of Autolycus provides far more than light relief; it is an essential element of the play'. [30]**

Section A Total [30]

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SECTION B – DRAMA AND POETRY PRE-1800

Answer ONE question from this Section.

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

DRAMA

Christopher Marlowe: *Doctor Faustus*

John Webster: *The Duchess of Malfi*

Richard Brinsley Sheridan: *The School for Scandal*

Aphra Behn: *The Rover*

POETRY

Geoffrey Chaucer: *The Pardoner's Tale*

John Milton: *Paradise Lost Book One*

John Donne: *Selected Poems*

Alexander Pope: *The Rape of the Lock*

- 5 ‘People will do anything, no matter how foolish, to get what they want.’**

In the light of this view, discuss ways in which writers represent ambition. In your answer, compare one drama text and one poetry text from the lists above.

[30]

- 6 ‘Sin must bring punishment. Sinners expect it; readers and audiences demand it!’**

In the light of this view, discuss ways in which writers portray sin and punishment. In your answer, compare one drama text and one poetry text from the lists above. [30]

- 7 ‘Strong emotions demand intense and vivid expression.’**

In the light of this view, consider the uses which writers make of passionate language. In your answer, compare one drama text and one poetry text from the lists above. [30]

- 8 ‘We are little battlefields: in us, reason and emotion are constantly at war.’**

In the light of this view, consider ways in which writers explore conflicts between reason and emotion. In your answer, compare one drama text and one poetry text from the lists above. [30]

- 9 ‘The skull lies only a little way beneath the skin.’**

In the light of this view, consider ways in which writers explore the awareness of death. In your answer, compare one drama text and one poetry text from the lists above. [30]

- 10 ‘Mockery makes us wiser.’**

In the light of this view, discuss ways in which writers make use of satire. In your answer, compare one drama text and one poetry text from the lists above. [30]

Section B Total [30]

Paper Total [60]

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