

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS
ADVANCED GCE**

F663

ENGLISH LITERATURE

Drama and Poetry pre-1800 (Closed Text)

THURSDAY 16 JUNE 2011: Morning

DURATION: 2 hours

SUITABLE FOR VISUALLY IMPAIRED CANDIDATES

Candidates answer on the answer booklet.

OCR SUPPLIED MATERIALS:

**16 page answer booklet
(sent with general stationery)**

OTHER MATERIALS REQUIRED:

None

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

READ INSTRUCTIONS OVERLEAF

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.**
- **Read each question carefully. Make sure you know what you have to do before starting your answer.**
- **Answer TWO questions: ONE question from Section A and ONE question from Section B.**

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.**

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) ‘A bitter man, fashioning a thankless role for a reluctant son.’**

By analysing the presentation of the King and kingship in *Henry IV Part 1*, evaluate this view. [30]

OR

- (b) ‘The world of the Tavern is more dramatically significant than the world of the court.’**

Evaluate this view by exploring Shakespeare’s use of contrasting settings in *Henry IV Part 1*. [30]

TWELFTH NIGHT

EITHER

- 2 (a) By exploring the dramatic presentation of Orsino in *Twelfth Night*, evaluate the view that ‘he is a romantic fantasist who urgently needs to be awakened to reality.’ [30]

OR

- (b) ‘The real fascination of *Twelfth Night* lies in the undercurrents of danger and darkness beneath its comic surface.’

By considering the dramatic effects of *Twelfth Night*, evaluate this view. [30]

OTHELLO

EITHER

- 3 (a) ‘The relationship between Iago and Roderigo offers an ironic parallel to the main action of *Othello*.’

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

OR

- (b) ‘The women in *Othello* are articulate, but frustratingly unable to save themselves from the cruelty of men.’

Evaluate this view by exploring the presentation of women and their situations in the play. [30]

THE WINTER'S TALE

EITHER

- 4 (a) 'In *The Winter's Tale*, the younger characters offer solutions to the problems created by the old.'**

By analysing the dramatic presentation of the younger characters in the play, evaluate this view. [30]

OR

- (b) 'Despite the play's apparently happy ending, Leontes' court never fully emerges from the darkness.'**

Evaluate this view of *The Winter's Tale*. [30]

Section A Total [30]

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 | POETRY |
|---|---|
| Christopher Marlowe: <i>Doctor Faustus</i> | Geoffrey Chaucer: <i>The Pardoner's Tale</i> |
| John Webster: <i>The Duchess of Malfi</i> | John Milton: <i>Paradise Lost Book One</i> |
| Richard Brinsley Sheridan: <i>The School for Scandal</i> | John Donne: <i>Selected Poems</i> |
| Aphra Behn: <i>The Rover</i> | Alexander Pope: <i>The Rape of the Lock</i> |

- 5 'Evil characters are lonely characters – and their isolation fascinates us.'

In the light of this view, consider ways in which writers portray the isolation of evil characters. In your answer, compare one drama text and one poetry text from the above lists. [30]

- 6 'Desire dazzles and destroys people like moths in a candle-flame.'

In the light of this view, consider ways in which writers present intense desires and their consequences. In your answer, compare one drama text and one poetry text from the above lists. [30]

- 7 ‘Women are the subtler sex: more varied in their attractions, more ingenious in their stratagems.’**

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

- 8 ‘Masks, poses, facades, deceptions – all are weapons in the battle of life.’**

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

- 9 ‘In literature, the main purpose of setting is to intensify the presentation of character.’**

In the light of this view, discuss the effects writers create by their use of settings. In your answer, compare one drama text and one poetry text from the above lists. [30]

- 10 ‘We are both fascinated and repelled by the obsessions of others.’**

In the light of this view, consider ways in which writers portray obsession and its effects. In your answer, compare one drama text and one poetry text from the above lists. [30]

Section B Total [30]

Paper Total [60]



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