



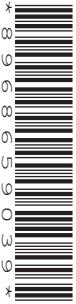
Oxford Cambridge and RSA

Tuesday 7 June 2022 – 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 texts 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.

Section 1 – Shakespeare	Question	Page
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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 its dramatic effects. **[15]**

Rome. A street.

Enter a company of mutinous Citizens, with staves, clubs, and other weapons.

1 CITIZEN	Before we proceed any further, hear me speak.	
ALL	Speak, speak.	
1 CITIZEN	You are all resolv’d rather to die than to famish?	5
ALL	Resolv’d, resolv’d.	
1 CITIZEN	First, you know Caius Marcius is chief enemy to the people.	
ALL	We know’t, we know’t.	
1 CITIZEN	Let us kill him, and we’ll have corn at our own price. Is’t a verdict?	
ALL	No more talking on’t; let it be done. Away, away!	10
2 CITIZEN	One word, good citizens.	
1 CITIZEN	We are accounted poor citizens, the patricians good. What authority surfeits on would relieve us; if they would yield us but the superfluity while it were wholesome, we might guess they relieved us humanely; but they think we are too dear. The leanness that afflicts us, the object of our misery, is as an inventory to particularize their abundance; our sufferance is a gain to them. Let us revenge this with our pikes ere we become rakes; for the gods know I speak this in hunger for bread, not in thirst for revenge.	15
2 CITIZEN	Would you proceed especially against Caius Marcius?	
1 CITIZEN	Against him first; he’s a very dog to the commonalty.	20
2 CITIZEN	Consider you what services he has done for his country?	
1 CITIZEN	Very well, and could be content to give him good report for’t but that he pays himself with being proud.	
2 CITIZEN	Nay, but speak not maliciously.	
1 CITIZEN	I say unto you, what he hath done famously he did it to that end; though soft-conscienc’d men can be content to say it was for his country, he did it to please his mother and to be partly proud, which he is, even to the altitude of his virtue.	25
2 CITIZEN	What he cannot help in his nature you account a vice in him. You must in no way say he is covetous.	30
1 CITIZEN	If I must not, I need not be barren of accusations; he hath faults, with surplus, to tire in repetition. [<i>Shouts within</i>] What shouts are these? The other side o’ th’ city is risen. Why stay we prating here? To th’ Capitol!	
ALL	Come, come.	
1 CITIZEN	Soft! who comes here?	35

Enter *MENENIUS AGRIPPA*.

2 CITIZEN	Worthy Menenius Agrippa; one that hath always lov'd the people.	
1 CITIZEN	He's one honest enough; would all the rest were so!	
MENENIUS	What work's, my countrymen, in hand? Where go you With bats and clubs? The matter? Speak, I pray you.	40
1 CITIZEN	Our business is not unknown to th' Senate; they have had inkling this fortnight what we intend to do, which now we'll show 'em in deeds. They say poor suitors have strong breaths; they shall know we have strong arms too.	
MENENIUS	Why, masters, my good friends, mine honest neighbours, Will you undo yourselves?	45

And

(b) 'Rigid social structures control the events of the play.'

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

Enter POLONIUS.

LAERTES	I stay too long. But here my father comes. A double blessing is a double grace; Occasion smiles upon a second leave.	
POLONIUS	Yet here, Laertes! Aboard, aboard, for shame! The wind sits in the shoulder of your sail, And you are stay'd for. There – my blessing with thee! And these few precepts in thy memory Look thou character. Give thy thoughts no tongue, Nor any unproportion'd thought his act. Be thou familiar, but by no means vulgar. Those friends thou hast, and their adoption tried, Grapple them to thy soul with hoops of steel; But do not dull thy palm with entertainment Of each new-hatch'd, unfledg'd courage. Beware Of entrance to a quarrel; but, being in, Bear't that th' opposed may beware of thee. Give every man thy ear, but few thy voice; Take each man's censure, but reserve thy judgment. Costly thy habit as thy purse can buy, But not express'd in fancy; rich, not gaudy; For the apparel oft proclaims the man; And they in France of the best rank and station Are of a most select and generous choice in that. Neither a borrower nor a lender be; For loan oft loses both itself and friend, And borrowing dulls the edge of husbandry. This above all – to thine own self be true, And it must follow, as the night the day, Thou canst not then be false to any man. Farewell; my blessing season this in thee!	5 10 15 20 25 30
LAERTES	Most humbly do I take my leave, my lord.	
POLONIUS	The time invites you; go, your servants tend.	
LAERTES	Farewell, Ophelia; and remember well What I have said to you.	35
OPHELIA	'Tis in my memory lock'd, And you yourself shall keep the key of it.	
LAERTES	Farewell.	[Exit.
POLONIUS	What is't, Ophelia, he hath said to you?	
OPHELIA	So please you, something touching the Lord Hamlet.	40
POLONIUS	Marry, well bethought! 'Tis told me he hath very oft of late Given private time to you; and you yourself Have of your audience been most free and bounteous. If it be so – as so 'tis put on me, And that in way of caution – I must tell you You do not understand yourself so clearly As it behoves my daughter and your honour.	45

OPHELIA	What is between you? Give me up the truth. He hath, my lord, of late made many tenders Of his affection to me.	50
POLONIUS	Affection! Pooh! You speak like a green girl, Unsifted in such perilous circumstance. Do you believe his tenders, as you call them?	
OPHELIA	I do not know, my lord, what I should think.	55
POLONIUS	Marry, I will teach you: think yourself a baby That you have ta'en these tenders for true pay Which are not sterling. Tender yourself more dearly; Or – not to crack the wind of the poor phrase, Running it thus – you'll tender me a fool.	60
OPHELIA	My lord, he hath importun'd me with love In honourable fashion.	
POLONIUS	Ay, fashion you may call it; go to, go to.	
OPHELIA	And hath given countenance to his speech, my lord, With almost all the holy vows of heaven.	65

And

(b) 'The play *Hamlet* demonstrates many ways in which parents seek to control their children.'

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 3 Scene 2, exploring Shakespeare's use of language and its dramatic effects. [15]

LUCIO	What news, friar, of the Duke?	
DUKE	I know none. Can you tell me of any?	
LUCIO	Some say he is with the Emperor of Russia; other some, he is in Rome; but where is he, think you?	
DUKE	I know not where; but wheresoever, I wish him well.	5
LUCIO	It was a mad fantastical trick of him to steal from the state and usurp the beggary he was never born to. Lord Angelo dukes it well in his absence; he puts transgression to't.	
DUKE	He does well in't.	
LUCIO	A little more lenity to lechery would do no harm in him. Something too crabbed that way, friar.	10
DUKE	It is too general a vice, and severity must cure it.	
LUCIO	Yes, in good sooth, the vice is of a great kindred; it is well allied; but it is impossible to extirp it quite, friar, till eating and drinking be put down. They say this Angelo was not made by man and woman after this downright way of creation. Is it true, think you?	15
DUKE	How should he be made, then?	
LUCIO	Some report a sea-maid spawn'd him; some, that he was begot between two stock-fishes. But it is certain that when he makes water his urine is congeal'd ice; that I know to be true. And he is a motion generative; that's infallible.	20
DUKE	You are pleasant, sir, and speak apace.	
LUCIO	Why, what a ruthless thing is this in him, for the rebellion of a codpiece to take away the life of a man! Would the Duke that is absent have done this? Ere he would have hang'd a man for the getting a hundred bastards, he would have paid for the nursing a thousand. He had some feeling of the sport; he knew the service, and that instructed him to mercy.	25
DUKE	I never heard the absent Duke much detected for women; he was not inclin'd that way.	
LUCIO	O, sir, you are deceiv'd.	
DUKE	'Tis not possible.	30
LUCIO	Who – not the Duke? Yes, your beggar of fifty; and his use was to put a ducat in her clack-dish. The Duke had crotchets in him. He would be drunk too; that let me inform you.	
DUKE	You do him wrong, surely.	
LUCIO	Sir, I was an inward of his. A shy fellow was the Duke; and I believe I know the cause of his withdrawing.	35
DUKE	What, I prithee, might be the cause?	
LUCIO	No, pardon; 'tis a secret must be lock'd within the teeth and the lips; but this I can let you understand: the greater file of the subject held the Duke to be wise.	
DUKE	Wise? Why, no question but he was.	40
LUCIO	A very superficial, ignorant, unweighing fellow.	
DUKE	Either this is envy in you, folly, or mistaking; the very stream of his life, and the business he hath helmed, must, upon a warranted need, give him a better proclamation. Let him be but testimonied in his own bringings-forth, and he shall appear to the envious a scholar, a statesman, and a soldier. Therefore you speak unskilfully; or, if your knowledge be more, it is much dark'ned in your malice.	45
LUCIO	Sir, I know him, and I love him.	

And

(b) 'The play deals with many kinds of dishonesty.'

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 3 Scene 7, exploring Shakespeare's use of language and its dramatic effects. [15]

Enter GLOUCESTER aloft, between two Bishops. CATESBY returns.

MAYOR	See where his Grace stands 'tween two clergymen!	
BUCKINGHAM	Two props of virtue for a Christian prince, To stay him from the fall of vanity; And, see, a book of prayer in his hand, True ornaments to know a holy man. Famous Plantagenet, most gracious Prince, Lend favourable ear to our requests, And pardon us the interruption Of thy devotion and right Christian zeal.	5 10
GLOUCESTER	My lord, there needs no such apology: I do beseech your Grace to pardon me, Who, earnest in the service of my God, Deferr'd the visitation of my friends.	
BUCKINGHAM	But, leaving this, what is your Grace's pleasure? Even that, I hope, which pleaseth God above, And all good men of this ungovern'd isle.	15
GLOUCESTER	I do suspect I have done some offence That seems disgracious in the city's eye, And that you come to reprehend my ignorance.	20
BUCKINGHAM	You have, my lord. Would it might please your Grace, On our entreaties, to amend your fault!	
GLOUCESTER	Else wherefore breathe I in a Christian land?	
BUCKINGHAM	Know then, it is your fault that you resign The supreme seat, the throne majestical, The scept'red office of your ancestors, Your state of fortune and your due of birth, The lineal glory of your royal house, To the corruption of a blemish'd stock; Whiles in the mildness of your sleepy thoughts, Which here we waken to our country's good, The noble isle doth want her proper limbs; Her face defac'd with scars of infamy, Her royal stock graft with ignoble plants, And almost should' red in the swallowing gulf Of dark forgetfulness and deep oblivion. Which to recure, we heartily solicit Your gracious self to take on you the charge And kingly government of this your land – Not as protector, steward, substitute, Or lowly factor for another's gain; But as successively, from blood to blood, Your right of birth, your empery, your own. For this, consorted with the citizens, Your very worshipful and loving friends, And by their vehement instigation, In this just cause come I to move your Grace.	25 30 35 40 45

GLOUCESTER

I cannot tell if to depart in silence
 Or bitterly to speak in your reproof
 Best fitteth my degree or your condition. 50
 If not to answer, you might haply think
 Tongue-tied ambition, not replying, yielded
 To bear the golden yoke of sovereignty,
 Which fondly you would here impose on me;
 If to reprove you for this suit of yours, 55
 So season'd with your faithful love to me,
 Then, on the other side, I check'd my friends.
 Therefore – to speak, and to avoid the first,
 And then, in speaking, not to incur the last –
 Definitively thus I answer you: 60
 Your love deserves my thanks, but my desert
 Unmeritable shuns your high request.

And

(b) 'The office of kingship is continually devalued in this 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]

5 *The Tempest*

Answer both parts (a) and (b).

(a) Discuss the following passage from Act 1 Scene 2, exploring Shakespeare's use of language and its dramatic effects. [15]

PROSPERO	This King of Naples, being an enemy To me inveterate, hearkens my brother's suit; Which was, that he, in lieu o' th' premises. Of homage, and I know not how much tribute. Should presently extirpate me and mine Out of the dukedom, and confer fair Milan With all the honours on my brother. Whereon, A treacherous army levied, one midnight Fated to th' purpose, did Antonio open The gates of Milan; and, i' th' dead of darkness, The ministers for th' purpose hurried thence Me and thy crying self.	5 10
MIRANDA	Alack, for pity! I, not rememb'ring how I cried out then. Will cry it o'er again; it is a hint That wrings mine eyes to't.	15
PROSPERO	Hear a little further, And then I'll bring thee to the present business Which now's upon 's: without the which this story Were most impertinent.	20
MIRANDA	Wherefore did they not That hour destroy us?	
PROSPERO	Well demanded, wench! My tale provokes that question. Dear, they durst not, So dear the love my people bore me; nor set A mark so bloody on the business; but With colours fairer painted their foul ends. In few, they hurried us aboard a bark; Bore us some leagues to sea, where they prepared A rotten carcass of a butt, not rigg'd, Nor tackle, sail, nor mast; the very rats Instinctively have quit it. There they hoist us. To cry to th' sea, that roar'd to us; to sigh To th' winds, whose pity, sighing back again, Did us but loving wrong.	25 30 35
MIRANDA	Alack, what trouble Was I then to you!	
PROSPERO	O, a cherubin Thou wast that did preserve me! Thou didst smile. Infused with a fortitude from heaven, When I have deck'd the sea with drops full salt, Under my burden groan'd; which rais'd in me An undergoing stomach, to bear up Against what should ensue.	40
MIRANDA	How came we ashore?	45
PROSPERO	By Providence divine. Some food we had and some fresh water that A noble Neapolitan, Gonzalo, Out of his charity, who being then appointed	

	Master of this design, did give us, with Rich garments, linens, stuffs, and necessaries. Which since have steaded much; so, of his gentleness. Knowing I lov'd my books, he furnish'd me From mine own library with volumes that I prize above my dukedom.	50 55
MIRANDA	Would I might But ever see that man!	
PROSPERO	Now I arise. [Puts on his mantle.]	
	Sit still, and hear the last of our sea-sorrow. Here in this island we arriv'd; and here Have I, thy schoolmaster, made thee more profit Than other princess' can, that have more time For vainer hours, and tutors not so careful.	60
MIRANDA	Heavens thank you for't! And now, I pray you, sir, For still 'tis beating in my mind, your reason For raising this sea-storm?	65
PROSPERO	Know thus far forth: By accident most strange, bountiful Fortune, Now my dear lady, hath mine enemies Brought to this shore; and by my prescience I find my zenith doth depend upon A most auspicious star, whose influence If now I court not, but omit, my fortunes Will ever after droop.	70 75

And

(b) 'The *Tempest* shows a fascination with the effects of cruelty and ruthlessness.'

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

Enter Officers.

FABIAN	O good Sir Toby, hold! Here come the officers.	
SIR TOBY	[<i>To Antonio</i>] I'll be with you anon.	
VIOLA	Pray, sir, put your sword up, if you please.	
SIR ANDREW	Marry, will I, sir; and for that I promis'd you, I'll be as good as my word. He will bear you easily and reins well.	5
1 OFFICER	This is the man; do thy office.	
2 OFFICER	Antonio, I arrest thee at the suit Of Count Orsino.	
ANTONIO	You do mistake me, sir.	10
1 OFFICER	No, sir, no jot; I know your favour well, Though now you have no sea-cap on your head. Take him away; he knows I know him well.	
ANTONIO	I must obey. [<i>To Viola</i>] This comes with seeking you; But there's no remedy; I shall answer it. What will you do, now my necessity Makes me to ask you for my purse? It grieves me Much more for what I cannot do for you Than what befalls myself. You stand amaz'd; But be of comfort.	15
2 OFFICER	Come, sir, away.	20
ANTONIO	I must entreat of you some of that money.	
VIOLA	What money, sir? For the fair kindness you have show'd me here, And part being prompted by your present trouble, Out of my lean and low ability I'll lend you something. My having is not much; I'll make division of my present with you; Hold, there's half my coffer.	25
ANTONIO	Will you deny me now?	30
	Is't possible that my deserts to you Can lack persuasion? Do not tempt my misery, Lest that it make me so unsound a man As to upbraid you with those kindnesses That I have done for you.	35
VIOLA	I know of none, Nor know I you by voice or any feature. I hate ingratitude more in a man Than lying, vainness, babbling drunkenness, Or any taint of vice whose strong corruption Inhabits our frail blood.	40
ANTONIO	O heavens themselves!	
2 OFFICER	Come, sir, I pray you go.	
ANTONIO	Let me speak a little. This youth that you see here I snatch'd one half out of the jaws of death, Reliev'd him with such sanctity of love, And to his image, which methought did promise Most venerable worth, did I devotion.	45

1 OFFICER	What's that to us? The time goes by; away.	
ANTONIO	But, O, how vile an idol proves this god! Thou hast, Sebastian, done good feature shame. In nature there's no blemish but the mind: None can be call'd deform'd but the unkind. Virtue is beauty; but the beauteous evil Are empty trunks, o'erflourish'd by the devil.	50
1 OFFICER	The man grows mad. Away with him.	
	Come, come, sir.	55
ANTONIO	Lead me on. <i>[Exit with Officers.]</i>	

And

(b) 'Mistaken identity in *Twelfth Night* is a source of both humour and suffering.'

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 *'Literature shows that the cleverest people do not always make the wisest choices.'*

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

[30]

Or

8 *'Literature has more to say about social structures than about the natural world.'*

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

[30]

Or

9 *'Powerful emotions are often the excuse for unacceptable behaviour.'*

In the light of this view, consider ways in which writers explore the connection between intense thoughts and bad deeds. In your answer, compare one drama text and one poetry text from the above lists.

[30]

Or

10 *'Literature suggests that discipline is most effective not when it is imposed on us by others, but when it comes from within.'*

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

[30]

Or

11 *'Characters in literature often behave in unexpectedly generous ways.'*

In the light of this view, consider how writers use the quality of generosity in surprising ways. In your answer, compare one drama text and one poetry text from the above lists.

[30]

Or

12 *'Religion is a key element in human motivation.'*

In the light of this view, consider ways in which writers depict religious belief and associated behaviour. In your answer, compare one drama text and one poetry text from the above lists.

[30]

END OF QUESTION PAPER

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