

Modified Enlarged 24pt
OXFORD CAMBRIDGE AND RSA EXAMINATIONS

Thursday 19 May 2022 – Morning

AS Level English Literature

H072/01 Shakespeare and poetry pre-1900

Time allowed: 1 hour 30 minutes
plus your additional time allowance

YOU MUST HAVE:
the OCR 12-page Answer Booklet

READ INSTRUCTIONS OVERLEAF



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.

INFORMATION

The total mark for this paper is 60.

The marks for each question are shown in brackets [].

ADVICE

Read each question carefully before you start your answer.

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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 plus your
additional time allowance on this section.**

1 ‘Coriolanus’

EITHER

(a) ‘What matters in “Coriolanus” is winning.’

How far and in what ways do you agree with this comment on the play ‘Coriolanus’? [30]

OR

(b) ‘Coriolanus’s tragedy is that he’s bad at relationships.’

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

2 'Hamlet'

EITHER

- (a) 'The play "Hamlet" shows the unreliability of human love.'**

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

OR

- (b) 'Fortinbras and Laertes, the revengers, are portrayed as self-important and cruel.'**

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

3 ‘Measure for Measure’

EITHER

- (a) ‘“Measure for Measure” suggests much of human life is about deception.’**

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

OR

- (b) ‘The play suggests Angelo will never make a good husband.’**

How far and in what ways do you agree with this view of the role of Angelo in ‘Measure for Measure’? [30]

4 ‘Richard III’

EITHER

- (a) ‘The play “Richard III” suggests it is easier to get a kingdom than to keep it.’**

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

OR

- (b) ‘Richard’s brothers, King Edward and Clarence, are portrayed as weak, guilty men.’**

How far and in what ways do you agree with this view of the roles of King Edward and Clarence in ‘Richard III’? [30]

5 ‘The Tempest’

EITHER

- (a) ‘“The Tempest” suggests that freedom must be earned.’**

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

OR

- (b) ‘If you treat a person badly, he will become wicked.’**

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

6 'Twelfth Night'

EITHER

- (a) 'All the characters of the play are transformed by desire.'**

How far and in what ways do you agree with this view of 'Twelfth Night'? [30]

OR

- (b) 'Viola and Olivia both learn the importance of taking risks.'**

How far and in what ways do you agree with this view of the roles of Viola and Olivia in 'Twelfth Night'? [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 plus your
additional time allowance on this section.**

7 Geoffrey Chaucer: ‘The Merchant’s Prologue and Tale’

**Discuss the way jealousy is portrayed
in this 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 the extract characteristic of ‘The
Merchant’s Prologue and Tale’. [30]**

Allas, this noble Januarie free,
Amidde his lust and his prosperitee,
Is woxen blind, and that al sodeynly.
He wepeth and he wailleth pitously;
And therewithal the fyr of jalousie,
Lest that his wyf sholde falle in som folye,
So brente his herte that he wolde fain
That som man bothe hire and him had slain.
For neither after his deeth, nor in his lyf,
Ne wolde he that she were love ne wyf,
But evere live as widwe in clothes blake,
Soul as the turtle that lost hath hire make.
But atte laste, after a month or tweye,
His sorwe gan aswage, sooth to seye;
For whan he wiste it may noon oother be,
He paciently took his adversitee,
Save, out of doute, he may nat forgoon
That he nas jalous everemoore in oon;
Which jalousye it was so outrageous,
That neither in halle, n'in noon oother hous,
Ne in noon oother place, neverthemo,

5

10

15

20

He nolde suffre hire for to ride or go,
But if that he had hond on hire alway;
For which ful ofte wepeth fresshe May,
That loveth Damyan so beningnely
That she moot outhir dien sodeynly,
Or elles she moot han him as hir leste.
She waiteth whan hir herte wolde breste.

25

Upon that oother side Damyan
Bicomen is the sorwefulleste man
That evere was; for neither night ne day,
Ne mighte he speke a word to fresshe May,
As to his purpos, of no swich mateere,
But if that Januarie moste it heere,

30

That hadde an hand upon hire everemo.
But nathelees, by writing to and fro,
And privee signes, wiste he what she mente,
And she knew eek the fin of his entente.

35

O Januarie, what mighte it thee availle,
Thogh thou mighte se as fer as shippes saille?
For as good is blind deceyved be
As to be deceyved whan a man may se.

40

8 John Milton: 'Paradise Lost, Books 9 & 10'

Discuss ways in which Milton portrays the need to adjust to life after the Fall in this 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 and 10'. [30]

How much more, if we pray him, will his ear
Be open, and his heart to pity incline,
And teach us further by what means to shun

Th' inclement seasons, rain, ice, hail and snow,
Which now the sky with various face begins
To show us in this mountain, while the winds

5

Blow moist and keen, shattering the graceful locks
Of these fair spreading trees; which bids us seek
Some better shroud, some better warmth to cherish

→
5 Our limbs benumbed, ere this diurnal star

10

Leave cold the night, how we his gathered beams
Reflected, may with matter sere foment,
Or by collision of two bodies grind

The air attrite to fire, as late the clouds

Justling or pushed with winds rude in their shock
Tine the slant lightning, whose thwart flame driv'n down
Kindles the gummy bark of fir or pine,
And sends a comfortable heat from far,
Which might supply the sun: such fire to use,

15

And what may else be remedy or cure

20

To evils which our own misdeeds have wrought,

He will instruct us praying, and of grace

Beseeching him, so as we need not fear

To pass commodiously this life, sustained

By him with many comforts, till we end

25

In dust, our final rest and native home.

What better can we do, than to the place

Repairing where he judged us, prostrate fall

→ Before him reverent, and there confess

6

Humbly our faults, and pardon beg, with tears

30

Watering the ground, and with our sighs the air

Frequenting, sent from hearts contrite, in sign

Of sorrow unfeigned, and humiliation meek.

Undoubtedly he will relent and turn

From his displeasure; in whose look serene,

35

When angry most he seemed and most severe,

What else but favour, grace, and mercy shone?

**So spake our father penitent, nor Eve
Felt less remorse: they forthwith to the place
Repairing where he judged them prostrate fell
Before him reverent, and both confessed
Humbly their faults, and pardon begged, with tears
Watering the ground, and with their sighs the air
Frequenting, sent from hearts contrite, in sign
Of sorrow unfeigned, and humiliation meek.**

9 Samuel Taylor Coleridge: 'Selected Poems'

Discuss Coleridge's presentation of human suffering in 'The Pains of Sleep'.

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 Coleridge's work in your selection. [30]

‘The Pains of Sleep’

**Ere on my bed my limbs I lay,
It hath not been my use to pray
With moving lips or bended knees;
But silently, by slow degrees,
My spirit I to Love compose,
In humble trust mine eye-lids close,
With reverential resignation,**

5

**→
9 No wish conceived, no thought exprest,
Only a sense of supplication;**

10

**A sense o’er all my soul imprest
That I am weak, yet not unblest,
Since in me, round me, every where
Eternal strength and wisdom are.**

**But yester-night I prayed aloud
In anguish and in agony,
Up-starting from the fiendish crowd**

15

Of shapes and thoughts that tortured me:
A lurid light, a trampling throng,
Sense of intolerable wrong,

And whom I scorned, those only strong!
Thirst of revenge, the powerless will
Still baffled, and yet burning still!
Desire with loathing strangely mixed
On wild or hateful objects fixed.

Fantastic passions! maddening brawl!
20 And shame and terror over all!

Deeds to be hid which were not hid,
Which all confused I could not know,
Whether I suffered, or I did:

For all seemed guilt, remorse or woe,
My own or others still the same
Life-stifling fear, soul-stifling shame.

So two nights passed: the night's dismay
Saddened and stunned the coming day.

Sleep, the wide blessing, seemed to me
Distemper's worst calamity.
The third night, when my own loud scream
Had waked me from the fiendish dream,
O'ercome with sufferings strange and wild,
I wept as I had been a child;
And having thus by tears subdued
My anguish to a milder mood,
Such punishments, I said, were due
To natures deepliest stained with sin,—
For aye entempesting anew
The unfathomable hell within
The horror of their deeds to view,
To know and loathe, yet wish and do!
Such griefs with such men well agree,
But wherefore, wherefore fall on me?
To be beloved is all I need,
And whom I love, I love indeed.

35

40

45

50

10 Alfred, Lord Tennyson: 'Maud'

Discuss ways in which the narrator's perceptions in this extract from 'Maud' are affected by his state-of-mind.

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]

I

**See what a lovely shell,
Small and pure as a pearl,
Lying close to my foot,
Frail, but a work divine,
Made so fairily well
With delicate spire and whorl,
How exquisitely minute,
A miracle of design!**

5

II

**What is it? a learned man
Could give it a clumsy name.
Let him name it who can,
The beauty would be the same.**

10

III

**The tiny cell is forlorn,
Void of the little living will
That made it stir on the shore.
Did he stand at the diamond door
Of his house in a rainbow frill?
Did he push, when he was uncurl'd,
A golden foot or a fairy horn
Thro' his dim water-world?**

15

20

IV

**Slight, to be crush'd with a tap
Of my finger-nail on the sand,
Small, but a work divine,
Frail, but of force to withstand,
Year upon year, the shock 25
Of cataract seas that snap
The three decker's oaken spine
Athwart the ledges of rock,
Here on the Breton strand!**

V

**Breton, not Briton; here 30
Like a shipwreck'd man on a coast
Of ancient fable and fear –
Plagued with a flitting to and fro,
A disease, a hard mechanic ghost
That never came from on high 35
Nor ever arose from below,
But only moves with the moving eye,
Flying along the land and the main –
Why should it look like Maud?
Am I to be overawed 40
By what I cannot but know
Is a juggle born of the brain?**

11 Christina Rossetti: 'Selected Poems'

Discuss how Rossetti explores the theme of temptation in this extract from 'Goblin Market'.

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 Rossetti's work in your selection. [30]

Evening by evening
 Among the brookside rushes,
 Laura bowed her head to hear,
 Lizzie veiled her blushes:
 Crouching close together 5
 In the cooling weather,
 With clasping arms and cautioning lips,
 With tingling cheeks and finger tips.
 “Lie close,” Laura said,
 Pricking up her golden head: 10
 “We must not look at goblin men,
 We must not buy their fruits:
 Who knows upon what soil they fed
 Their hungry thirsty roots?”
 “Come buy,” call the goblins 15
 Hobbling down the glen.
 “Oh,” cried Lizzie, “Laura, Laura,
 You should not peep at goblin men.”
 Lizzie covered up her eyes,
 Covered close lest they should look; 20
 Laura reared her glossy head,
 And whispered like the restless brook:
 “Look, Lizzie, look, Lizzie,
 Down the glen tramp little men.
 One hauls a basket, 25
 One bears a plate,
 One lugs a golden dish
 Of many pounds weight.
 How fair the vine must grow

| | |
|---|----|
| Whose grapes are so luscious; | 30 |
| How warm the wind must blow | |
| Thro' those fruit bushes." | |
| "No," said Lizzie: "No, no, no; | |
| Their offers should not charm us, | |
| Their evil gifts would harm us." | 35 |
| She thrust a dimpled finger | |
| In each ear, shut eyes and ran: | |
| Curious Laura chose to linger | |
| Wondering at each merchant man. | |
| One had a cat's face, | 40 |
| One whisked a tail, | |
| One tramped at a rat's pace, | |
| One crawled like a snail, | |
| One like a wombat prowled obtuse and furry, | |
| One like a ratel tumbled hurry skurry. | 45 |
| She heard a voice like voice of doves | |
| Cooing all together: | |
| They sounded kind and full of loves | |
| In the pleasant weather. | |
| Laura stretched her gleaming neck | 50 |
| Like a rush-imbedded swan, | |
| Like a lily from the beck, | |
| Like a moonlit poplar branch, | |
| Like a vessel at the launch | |
| When its last restraint is gone. | 55 |

END OF QUESTION PAPER

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