

**Modified Enlarged 24pt**

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS**

**Wednesday 24 May 2023 – Afternoon**

**A Level English Literature**

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

**Time allowed: 2 hours 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.**

**All the 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 [ ].**

## **ADVICE**

**Read each question carefully before you start your answer.**

<b>SECTION 1 – Shakespeare</b>	<b>Question</b>	<b>Page</b>
<b>‘Coriolanus’</b>	<b>1</b>	<b>4</b>
<b>‘Hamlet’</b>	<b>2</b>	<b>8</b>
<b>‘Measure for Measure’</b>	<b>3</b>	<b>12</b>
<b>‘Richard III’</b>	<b>4</b>	<b>16</b>
<b>‘The Tempest’</b>	<b>5</b>	<b>20</b>
<b>‘Twelfth Night’</b>	<b>6</b>	<b>24</b>

<b>SECTION 2 – Drama and Poetry pre-1900</b>	<b>Question</b>	<b>Page</b>
<b>Questions for all text combinations</b>	<b>7–12</b>	<b>28</b>

## **SECTION 1**

### **SHAKESPEARE**

**‘Coriolanus’**

**‘Hamlet’**

**‘Measure for Measure’**

**‘Richard III’**

**‘The Tempest’**

**‘Twelfth Night’**

**Answer ONE question from this section. You must answer BOTH parts (a) AND (b). You should spend about 1 HOUR AND 15 MINUTES plus your additional time allowance on this section.**

#### **1 ‘CORIOLANUS’**

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

**(a) Discuss the following passage from Act 3 Scene 3, exploring Shakespeare’s use of language and its dramatic effects. [15]**

**PLEBEIANS**

**To th’ rock, to th’ rock, with him!**

**SICINIUS**

**Peace!**

**We need not put new matter to his charge.**

**What you have seen him do and heard him speak,**

**Beating your officers, cursing yourselves,**

**Opposing laws with strokes, and here defying**

**Those whose great power must try him – even this,**

**So criminal and in such capital kind,**

**Deserves th’ extremest death.**

**5**

**BRUTUS**

But since he hath  
Serv'd well for Rome –

10

**CORIO LANUS**

What do you prate of service?

**BRUTUS**

I talk of that that know it.

**CORIO LANUS**

You!

**MENENIUS**

Is this the promise that you made your mother?

15

**COMINIUS**

Know, I pray you –

**CORIO LANUS**

I'll know no further.

Let them pronounce the steep Tarpeian death,  
Vagabond exile, flaying, pent to linger  
But with a grain a day, I would not buy  
Their mercy at the price of one fair word,  
Nor check my courage for what they can give,  
To have't with saying 'Good morrow'.

20

**SICINIUS**

For that he has –

As much as in him lies – from time to time  
Envied against the people, seeking means  
To pluck away their power; as now at last  
Given hostile strokes, and that not in the presence  
Of dreaded justice, but on the ministers  
That do distribute it – in the name o' th' people,  
And in the power of us the tribunes, we,

25

30

Ev'n from this instant, banish him our city,  
In peril of precipitation  
From off the rock Tarpeian, never more  
To enter our Rome gates. I' th' people's name, 35  
I say it shall be so.

**PLEBEIANS**

It shall be so, it shall be so! Let him away!  
He's banish'd, and it shall be so.

**COMINIUS**

Hear me, my masters and my common friends –

**SICINIUS**

He's sentenc'd; no more hearing. 40

**COMINIUS**

Let me speak.

I have been consul, and can show for Rome  
Her enemies' marks upon me. I do love  
My country's good with a respect more tender,  
More holy and profound, than mine own life, 45  
My dear wife's estimate, her womb's increase  
And treasure of my loins. Then if I would  
Speak that –

**SICINIUS**

We know your drift. Speak what?

**BRUTUS**

There's no more to be said, but he is banish'd, 50  
As enemy to the people and his country.  
It shall be so.

**PLEBEIANS**

It shall be so, it shall be so.

## **CORIOLANUS**

**You common cry of curs, whose breath I hate  
As reek o' th' rotten fens, whose loves I prize 55  
As the dead carcasses of unburied men  
That do corrupt my air – I banish you.  
And here remain with your uncertainty!  
Let every feeble rumour shake your hearts;  
Your enemies, with nodding of their plumes, 60  
Fan you into despair! Have the power still  
To banish your defenders, till at length  
Your ignorance – which finds not till it feels,  
Making not reservation of yourselves  
Still your own foes – deliver you 65  
As most abated captives to some nation  
That won you without blows! Despising  
For you the city, thus I turn my back;  
There is a world elsewhere.  
[Exeunt Coriolanus, Cominius, Menenius, with the 70  
other Patricians.]**

## **AND**

**(b) 'The play sometimes suggests that Coriolanus is an enemy of the people.'**

**Using your knowledge of the play as a whole, show how far you agree with this view of the character 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 2 Scene 2, exploring Shakespeare's use of language and its dramatic effects. [15]

**HAMLET**

Now I am alone.

O, what a rogue and peasant slave am I!

Is it not monstrous that this player here,

But in a fiction, in a dream of passion,

Could force his soul so to his own conceit

5

That from her working all his visage wann'd;

Tears in his eyes, distraction in's aspect,

A broken voice, and his whole function suiting

With forms to his conceit? And all for nothing!

For Hecuba!

10

What's Hecuba to him or he to Hecuba,

That he should weep for her? What would he do,

Had he the motive and the cue for passion

That I have? He would drown the stage with tears,

And cleave the general ear with horrid speech;

15

Make mad the guilty, and appal the free,

Confound the ignorant, and amaze indeed

The very faculties of eyes and ears.

Yet I,

A dull and muddy-mettl'd rascal, peak,

20

Like John-a-dreams, unpregnant of my cause,

And can say nothing; no, not for a king

Upon whose property and most dear life

A damn'd defeat was made. Am I a coward?

Who calls me villain, breaks my pate across,

25

Plucks off my beard and blows it in my face,

Tweaks me by the nose, gives me the lie i' th' throat

As deep as to the lungs? Who does me this?



Ha!

'Swounds, I should take it; for it cannot be 30  
But I am pigeon-liver'd and lack gall  
To make oppression bitter, or ere this  
I should 'a fatted all the region kites  
With this slave's offal. Bloody, bawdy villain!  
Remorseless, treacherous, lecherous, kindless villain! 35  
O, vengeance!

Why, what an ass am I! This is most brave,  
That I, the son of a dear father murder'd,  
Prompted to my revenge by heaven and hell,  
Must, like a whore, unpack my heart with words, 40  
And fall a-cursing like a very drab,  
A scullion! Fie upon't! foh!

About, my brains. Hum – I have heard  
That guilty creatures, sitting at a play,  
Have by the very cunning of the scene 45  
Been struck so to the soul that presently  
They have proclaim'd their malefactions;

For murder, though it have no tongue, will speak  
With most miraculous organ. I'll have these players  
Play something like the murder of my father 50  
Before mine uncle. I'll observe his looks;  
I'll tent him to the quick. If 'a do blench,

I know my course. The spirit that I have seen  
May be a devil; and the devil hath power  
T' assume a pleasing shape; yea, and perhaps 55  
Out of my weakness and my melancholy,  
As he is very potent with such spirits,

Abuses me to damn me. I'll have grounds  
More relative than this. The play's the thing  
Wherein I'll catch the conscience of the King. 60  
[Exit.

**AND**

- (b) 'Ideas and images drawn from the theatre are central to the play 'Hamlet'.'**

**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]**

**BLANK PAGE**

### 3 'MEASURE FOR MEASURE'

Answer BOTH parts (a) and (b).

- (a) Discuss the following passage from Act 2 Scene 4, exploring Shakespeare's use of language and its dramatic effects. [15]

Enter ISABELLA.

ANGELO

How now, fair maid?

ISABELLA

I am come to know your pleasure.

ANGELO

That you might know it would much better please me  
Than to demand what 'tis. Your brother cannot live.

5

ISABELLA

Even so! Heaven keep your honour!

ANGELO

Yet may he live awhile, and, it may be,  
As long as you or I; yet he must die.

ISABELLA

Under your sentence?

ANGELO

Yea.

10

ISABELLA

When? I beseech you; that in his reprieve,  
Longer or shorter, he may be so fitted  
That his soul sicken not.

**ANGELO**

Ha! Fie, these filthy vices! It were as good  
To pardon him that hath from nature stol'n 15  
A man already made, as to remit  
Their saucy sweetness that do coin heaven's image  
In stamps that are forbid; 'tis all as easy  
Falsely to take away a life true made  
As to put metal in restrained means 20  
To make a false one.

**ISABELLA**

'Tis set down so in heaven, but not in earth.

**ANGELO**

Say you so? Then I shall pose you quickly.  
Which had you rather – that the most just law  
Now took your brother's life; or, to redeem him, 25  
Give up your body to such sweet uncleanness  
As she that he hath stain'd?

**ISABELLA**

Sir, believe this:  
I had rather give my body than my soul.

**ANGELO**

I talk not of your soul; our compell'd sins 30  
Stand more for number than for accompt.

**ISABELLA**

How say you?

**ANGELO**

Nay, I'll not warrant that; for I can speak  
Against the thing I say. Answer to this:  
I, now the voice of the recorded law, 35  
Pronounce a sentence on your brother's life;  
Might there not be a charity in sin  
To save this brother's life?

**ISABELLA**

**Please you to do't,  
I'll take it as a peril to my soul  
It is no sin at all, but charity.**

**40**

**ANGELO**

**Pleas'd you to do't at peril of your soul,  
Were equal poise of sin and charity.**

**ISABELLA**

**That I do beg his life, if it be sin,  
Heaven let me bear it! You granting of my suit,  
If that be sin, I'll make it my morn prayer  
To have it added to the faults of mine,  
And nothing of your answer.**

**45**

**ANGELO**

**Nay, but hear me;  
Your sense pursues not mine; either you are ignorant  
Or seem so, craftily; and that's not good.**

**50**

**ISABELLA**

**Let me be ignorant, and in nothing good  
But graciously to know I am no better.**

**ANGELO**

**Thus wisdom wishes to appear most bright  
When it doth tax itself; as these black masks  
Proclaim an enshielded beauty ten times louder  
Than beauty could, display'd. But mark me:  
To be received plain, I'll speak more gross –  
Your brother is to die.**

**55**

**AND**

- (b) 'The effects of sexual behaviour are significant throughout the play.'**

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

Enter RICHARD, DUKE OF GLOUCESTER, solus.

### GLOUCESTER

Now is the winter of our discontent  
Made glorious summer by this sun of York;  
And all the clouds that lour'd upon our house  
In the deep bosom of the ocean buried. 5  
Now are our brows bound with victorious wreaths;  
Our bruised arms hung up for monuments;  
Our stern alarums chang'd to merry meetings,  
Our dreadful marches to delightful measures.  
Grim-visag'd war hath smooth'd his wrinkled front, 10  
And now, instead of mounting barbed steeds  
To fright the souls of fearful adversaries,  
He capers nimbly in a lady's chamber  
To the lascivious pleasing of a lute.  
But I – that am not shap'd for sportive tricks, 15  
Nor made to court an amorous looking-glass –  
I – that am rudely stamp'd, and want love's majesty  
To strut before a wanton ambling nymph –  
I – that am curtail'd of this fair proportion, 20  
Cheated of feature by dissembling nature,  
Deform'd, unfinish'd, sent before my time  
Into this breathing world scarce half made up,  
And that so lamely and unfashionable  
That dogs bark at me as I halt by them –  
Why, I, in this weak piping time of peace, 25  
Have no delight to pass away the time,  
Unless to spy my shadow in the sun



And descant on mine own deformity.  
And therefore, since I cannot prove a lover  
To entertain these fair well-spoken days, 30  
I am determined to prove a villain  
And hate the idle pleasures of these days.  
Plots have I laid, inductions dangerous,  
By drunken prophecies, libels, and dreams,  
To set my brother Clarence and the King 35  
In deadly hate the one against the other;  
And if King Edward be as true and just  
As I am subtle, false, and treacherous,  
This day should Clarence closely be mew'd up –  
About a prophecy which says that G 40  
Of Edward's heirs the murderer shall be.  
Dive, thoughts, down to my soul. Here Clarence comes.

Enter CLARENCE, guarded, and BRAKENBURY.

Brother, good day. What means this armed guard  
That waits upon your Grace? 45

CLARENCE  
His Majesty,  
Tend'ring my person's safety, hath appointed  
This conduct to convey me to th' Tower.

GLOUCESTER  
Upon what cause?

CLARENCE  
Because my name is George. 50

GLOUCESTER  
Alack, my lord, that fault is none of yours:  
He should, for that, commit your godfathers.  
O, belike his Majesty hath some intent  
That you should be new-christ'ned in the Tower.  
But what's the matter, Clarence? May I know? 55

**CLARENCE**

**Yea, Richard, when I know; for I protest  
As yet I do not.**

**AND**

**(b) 'Richard's great talent is to make villainy attractive.'**

**Using your knowledge of the play as a whole, show  
how far you agree with this view of the character  
Richard.**

**Remember to support your answer with reference to  
different interpretations. [15]**

**BLANK PAGE**

## **5 'THE TEMPEST'**

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

- (a) Discuss the following passage from Act 4 Scene 1, exploring Shakespeare's use of language and its dramatic effects. [15]**

**They sing.**

**JUNO**

**Honour, riches, marriage-blessing,  
Long continuance, and increasing,  
Hourly joys be still upon you!  
Juno sings her blessings on you.**

**5**

**CERES**

**Earth's increase, foison plenty,  
Barns and garner's never empty;  
Vines with clust'ring bunches growing,  
Plants with goodly burden bowing;  
Spring come to you at the farthest,  
In the very end of harvest!  
Scarcity and want shall shun you,  
Ceres' blessing so is on you.**

**10**

**FERDINAND**

**This is a most majestic vision, and  
Harmonious charmingly. May I be bold  
To think these spirits?**

**15**

**PROSPERO**

**Spirits, which by mine art  
I have from their confines call'd to enact  
My present fancies.**

**FERDINAND**

Let me live here ever; 20  
So rare a wond' red father and a wise  
Makes this place Paradise.

[Juno and Ceres whisper, and send Iris on employment.

**PROSPERO**

Sweet now, silence;  
Juno and Ceres whisper seriously. 25  
There's something else to do; hush, and be mute,  
Or else our spell is marr'd.

**IRIS**

You nymphs, call'd Naiads, of the wind'ring brooks,  
With your sedg'd crowns and ever harmless looks,  
Leave your crisp channels, and on this green land 30  
Answer your summons; Juno does command.  
Come, temperate nymphs, and help to celebrate  
A contract of true love; be not too late.

Enter certain Nymphs.

You sun-burnt sicklemen, of August weary, 35  
Come hither from the furrow, and be merry;  
Make holiday; your rye-straw hats put on,  
And these fresh nymphs encounter every one  
In country footing.

Enter certain Reapers, properly habited; they join 40  
with the Nymphs in a graceful dance; towards the end  
whereof Prospero starts suddenly, and speaks; after  
which, to a strange, hollow, and confused noise, they  
heavily vanish.

**PROSPERO**

**[Aside]** I had forgot that foul conspiracy 45  
Of the beast Caliban and his confederates  
Against my life; the minute of their plot  
Is almost come. **[To the Spirits]** Well done; avoid; no more!

**FERDINAND**

This is strange; your father's in some passion  
That works him strongly. 50

**MIRANDA**

Never till this day  
Saw I him touch'd with anger so distemper'd.

**PROSPERO**

You do look, my son, in a mov'd sort,  
As if you were dismay'd; be cheerful, sir.  
Our revels now are ended. These our actors, 55  
As I foretold you, were all spirits, and  
Are melted into air, into thin air;  
And, like the baseless fabric of this vision,  
The cloud-capp'd towers, the gorgeous palaces,  
The solemn temples, the great globe itself, 60  
Yea, all which it inherit, shall dissolve,  
And, like this insubstantial pageant faded,  
Leave not a rack behind. We are such stuff  
As dreams are made on; and our little life  
Is rounded with a sleep. Sir, I am vex'd; 65  
Bear with my weakness; my old brain is troubled;  
Be not disturb'd with my infirmity.  
If you be pleas'd, retire into my cell  
And there repose; a turn or two I'll walk  
To still my beating mind. 70

**AND**

- (b) 'A play about theatrical illusion and the power of performance.'**

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

Enter DUKE, VIOLA, CURIO, and Others.

**DUKE**

Give me some music. Now, good morrow, friends.  
Now, good Cesario, but that piece of song,  
That old and antique song we heard last night;  
Methought it did relieve my passion much,  
More than light airs and recollected terms  
Of these most brisk and giddy-paced times.  
Come, but one verse.

5

**CURIO**

He is not here, so please your lordship, that should sing it.

**DUKE**

Who was it?

10

**CURIO**

Feste, the jester, my lord; a fool that the Lady Olivia's  
father took much delight in. He is about the house.

**DUKE**

Seek him out, and play the tune the while.  
[Exit Curio. Music plays.]

Come hither, boy. If ever thou shalt love,  
In the sweet pangs of it remember me;  
For such as I am all true lovers are,  
Unstaid and skittish in all motions else

15



Save in the constant image of the creature  
That is belov'd. How dost thou like this tune? 20

**VIOLA**

It gives a very echo to the seat  
Where Love is thron'd.

**DUKE**

Thou dost speak masterly.  
My life upon't, young though thou art, thine eye  
Hath stay'd upon some favour that it loves; 25  
Hath it not, boy?

**VIOLA**

A little, by your favour.

**DUKE**

What kind of woman is't?

**VIOLA**

Of your complexion.

**DUKE**

She is not worth thee, then. What years, i' faith? 30

**VIOLA**

About your years, my lord.

**DUKE**

Too old, by heaven! Let still the woman take  
An elder than herself; so wears she to him,  
So sways she level in her husband's heart.  
For, boy, however we do praise ourselves, 35  
Our fancies are more giddy and unfirm,  
More longing, wavering, sooner lost and won,  
Than women's are.

**VIOLA**

I think it well, my lord.

**DUKE**

Then let thy love be younger than thyself, 40  
Or thy affection cannot hold the bent;  
For women are as roses, whose fair flow'r  
Being once display'd doth fall that very hour.

**VIOLA**

And so they are; alas, that they are so!  
To die, even when they to perfection grow! 45

Re-enter CURIO and Clown.

**DUKE**

O, fellow, come, the song we had last night.  
Mark it, Cesario; it is old and plain;  
The spinsters and the knitters in the sun,  
And the free maids that weave their thread with bones, 50  
Do use to chant it; it is silly sooth,  
And dallies with the innocence of love,  
Like the old age.

**CLOWN**

Are you ready, sir?

**DUKE**

Ay; prithee, sing. [Music. 55

**Feste's Song.**

**Come away, come away, death;  
And in sad cypress let me be laid;  
Fly away, fly away, breath,  
I am slain by a fair cruel maid. 60  
My shroud of white, stuck all with yew,  
O, prepare it!  
My part of death no one so true  
Did share it.**

**Not a flower, not a flower sweet, 65  
On my black coffin let there be strown;  
Not a friend, not a friend greet  
My poor corpse where my bones shall be thrown;  
A thousand thousand sighs to save,  
Lay me, O, where 70  
Sad true lover never find my grave,  
To weep there!**

**AND**

**(b) 'The lovers in 'Twelfth Night' must learn the  
importance of constancy in love.'**

**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 plus your additional time allowance on this section.**

**You should use ONE DRAMA TEXT from the list and ONE POETRY TEXT from the list in your answer:**

<b>Drama</b>	<b>Poetry</b>
<b>Christopher Marlowe: 'Edward II' John Webster: 'The Duchess of Malfi' Oliver Goldsmith: 'She Stoops to Conquer' Henrik Ibsen: 'A Doll's House' Oscar Wilde: 'An Ideal Husband'</b>	<b>Geoffrey Chaucer: 'The Merchant's Prologue and Tale' John Milton: 'Paradise Lost Books 9 &amp; 10' Samuel Taylor Coleridge: 'Selected Poems' Alfred, Lord Tennyson: 'Maud' Christina Rossetti: 'Selected Poems'</b>

**7 'Literature suggests that strong desire is always difficult to control.'**

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

**OR**

**8 'The modern interest in inclusivity is rarely satisfied in literature from earlier periods.'**

**In the light of this view, consider ways in which writers respond to diversity and equality. In your answer, compare one drama text and one poetry text from the above lists. [30]**

**OR**

**9 'A cautious attitude to life is often a wise one.'**

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

**OR**

**10 'It is important to be true to yourself before you are true to other people.'**

**In the light of this view, consider ways in which writers explore the need to reconcile one's own beliefs with the needs of society. In your answer, compare one drama text and one poetry text from the above lists. [30]**

**OR**

**11 ‘Literature often explores the gulf between the “haves” and the “have nots”.’**

**In the light of this view, consider how writers explore issues of advantage and disadvantage. In your answer, compare one drama text and one poetry text from the above lists. [30]**

**OR**

**12 ‘Rules were made to be broken.’**

**In the light of this view, consider ways in which writers present characters dealing with rules and restrictions. In your answer, compare one drama text and one poetry text from the above lists. [30]**

**END OF QUESTION PAPER**

**BLANK PAGE**



### **Copyright Information**

OCR is committed to seeking permission to reproduce all third-party content that it uses in its assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download from our public website ([www.ocr.org.uk](http://www.ocr.org.uk)) after the live examination series.

If OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, OCR will be happy to correct its mistake at the earliest possible opportunity.

For queries or further information please contact The OCR Copyright Team, The Triangle Building, Shaftesbury Road, Cambridge CB2 8EA.

OCR is part of Cambridge University Press & Assessment, which is itself a department of the University of Cambridge.