

Modified Enlarged 24pt
OXFORD CAMBRIDGE AND RSA EXAMINATIONS

Thursday 7 October 2021 – Morning

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 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 text 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.

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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 plus your additional time allowance 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 dramatic effects.

[15]

**Enter COMINIUS, TITUS LARTIUS, with other Senators;
JUNIUS BRUTUS and SICINIUS VELUTUS.**

1 SENATOR

**Marcus, 'tis true that you have lately told us:
The Volscies are in arms.**

MARCIUS

**They have a leader,
Tullus Aufidius, that will put you to't.
I sin in envying his nobility;
And were I anything but what I am,
I would wish me only he.**

5

COMINIUS

You have fought together?

10

MARCIUS

Were half to half the world by th' ears, and he

Upon my party, I'd revolt, to make
Only my wars with him. He is a lion
That I am proud to hunt.

1 SENATOR

Then, worthy Marcius,
Attend upon Cominius to these wars.

15

COMINIUS

~ It is your former promise.

MARCIUS

Sir, it is;

And I am constant. Titus Lartius, thou
Shalt see me once more strike at Tullus' face.
What, art thou stiff? Stand'st out?

20

LARTIUS

No, Caius, Marcius;

I'll lean upon one crutch and fight with t'other
Ere stay behind this business.

MENENIUS

O, true bred!

25

1 SENATOR

Your company to th' Capitol; where, I know,
Our greatest friends attend us.

∞

LARTIUS

[To Cominius] Lead you on.

[To Marcius] Follow Cominius; we must follow you;
Right worthy you priority.

30

COMINIUS

Noble Marcius!

1 SENATOR

[To the Citizens] Hence to your homes; be gone.

MARCIUS

Nay, let them follow.

The Volsces have much corn: take these rats thither

To gnaw their garner's. Worshipful mutineers,

Your valour puts well forth; pray follow.

[Citizens steal away. Exeunt all but Sicinius and Brutus.

9

SICINIUS

Was ever man so proud as is this Marcius?

BRUTUS

He has no equal.

SICINIUS

When we were chosen tribunes for the people –

40

BRUTUS

Mark'd you his lip and eyes?

SICINIUS

Nay, but his taunts!

BRUTUS

Being mov'd, he will not spare to gird the gods.

10

SICINIUS

Bemock the modest moon.

BRUTUS

**The present wars devour him! He is grown
Too proud to be so valiant.**

45

SICINIUS

**Such a nature,
Tickled with good success, disdains the shadow**

Which he treads on at noon. But I do wonder
His insolence can brook to be commanded
Under Cominius.

50

BRUTUS

Fame, at the which he aims –
In whom already he is well grac'd – cannot
Better be held nor more attain'd than by
A place below the first; for what miscarries
Shall be the general's fault, though he perform
To th' utmost of a man, and giddy censure
Will then cry out of Marcius 'O, if he
Had borne the business!'

55

11

SICINIUS

Besides, if things go well,
Opinion, that so sticks on Marcius, shall
Of his demerits rob Cominius.

60

BRUTUS

Come.

**Half all Cominius' honours are to Marcius,
Though Marcius earn'd them not; and all his faults
To Marcius shall be honours, though indeed
In aught he merit not.**

65

SICINIUS

**Let's hence and hear
How the dispatch is made, and in what fashion,
More than his singularity, he goes
Upon this present action.**

70

12

BRUTUS

Let's along.

AND

(b) 'The effects of war are often unpredictable.'

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

HAMLET

– Soft you now!
The fair Ophelia. – Nymph, in thy orisons
Be all my sins rememb’red.

OPHELIA

Good my lord,
How does your honour for this many a day?

5

HAMLET

I humbly thank you; well, well, well.

15

OPHELIA

My lord, I have remembrances of yours
That I have longed long to re-deliver.
I pray you now receive them.

HAMLET

No, not I;

I never gave you aught.

10

OPHELIA

**My honour'd lord, you know right well you did,
And with them words of so sweet breath compos'd
As made the things more rich; their perfume lost,
Take these again; for to the noble mind
Rich gifts wax poor when givers prove unkind.
There, my lord.**

15

→6

HAMLET

Ha, ha! Are you honest?

OPHELIA

My lord?

HAMLET

Are you fair?

20

OPHELIA

What means your lordship?

HAMLET

**That if you be honest and fair, your honesty should admit
no discourse to your beauty.**

17

OPHELIA

**Could beauty, my lord, have better commerce than with
honesty?**

25

HAMLET

**Ay, truly; for the power of beauty will sooner transform
honesty from what it is to a bawd than the force of honesty a
can translate beauty into his likeness. This was sometime a
paradox, but now the time gives it proof. I did love you once.**

OPHELIA

Indeed, my lord, you made me believe so.

30

HAMLET

You should not have believ'd me; for virtue cannot so
inoculate our old stock but we shall relish of it. I loved you
not.

OPHELIA

I was the more deceived.

188

HAMLET

Get thee to a nunnery. Why wouldst thou be a breeder of
sinners? I am myself indifferent honest, but yet I could
accuse me of such things that it were better my mother
had not borne me: I am very proud, revengeful, ambitious;
with more offences at my beck than I have thoughts to
put them in, imagination to give them shape, or time to
act them in. What should such fellows as I do crawling

35

40

between earth and heaven? We are arrant knaves, all;
believe none of us. Go thy ways to a nunnery. Where's
your father?

OPHELIA

At home, my lord.

45

HAMLET

Let the doors be shut upon him, that he may play the fool
nowhere but in's own house. Farewell.

→ 9

OPHELIA

O, help him, you sweet heavens!

HAMLET

If thou dost marry, I'll give thee this plague for thy dowry:

be thou as chaste as ice, as pure as snow, thou shalt not
escape calumny. Get thee to a nunnery, go, farewell. Or, if
thou wilt needs many, marry a fool; for wise men know well

50

enough what monsters you make of them. To a nunnery,
go; and quickly too. Farewell.

OPHELIA

O heavenly powers, restore him!

55

HAMLET

I have heard of your paintings too, well enough; God hath
given you one face, and you make yourselves another. You
jig and amble, and you lisp, and nickname God's creatures,
and make your wantonness your ignorance. Go to, I'll no
more on't; it hath made me mad. I say we will have no more
marriage: those that are married already, all but one, shall
live; the rest shall keep as they are. To a nunnery, go.

60

AND

(b) 'There is very little room for love in the court at Elsinore.'

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

Enter MARIANA; and Boy singing.

Song

Take, O, take those lips away,

That so sweetly were forsworn;

And those eyes, the break of day,

Lights that do mislead the morn;

But my kisses bring again, bring again;

Seals of love, but seal'd in vain, seal'd in vain.

5

Enter DUKE, disguised as before.

MARIANA

Break off thy song, and haste thee quick away;

Here comes a man of comfort, whose advice

Hath often still'd my brawling discontent.

[Exit Boy.

I cry you mercy, sir, and well could wish

You had not found me here so musical.

10

15

Let me excuse me, and believe me so,
My mirth it much displeas'd, but pleas'd my woe.

DUKE

'Tis good; though music oft hath such a charm
To make bad good and good provoke to harm.

I pray you tell me hath anybody inquir'd for me here to-day. 20
Much upon this time have I promis'd here to meet.

24

MARIANA

You have not been inquir'd after;
I have sat here all day.

Enter **ISABELLA**.

DUKE

I do constantly believe you. The time is come even now. I 25
shall crave your forbearance a little. May be I will call upon
you anon, for some advantage to yourself.

MARIANA

I am always bound to you. [Exit.]

DUKE

Very well met, and well come.

What is the news from this good deputy?

30

ISABELLA

He hath a garden circummur'd with brick,
Whose western side is with a vineyard back'd;
And to that vineyard is a planced gate
That makes his opening with this bigger key;
This other doth command a little door
Which from the vineyard to the garden leads.
There have I made my promise
Upon the heavy middle of the night
To call upon him.

25

35

DUKE

But shall you on your knowledge find this way?

40

ISABELLA

**I have ta'en a due and wary note upon't;
With whispering and most guilty diligence,
In action all of precept, he did show me
The way twice o'er.**

DUKE

**Are there no other tokens
Between you 'greed concerning her observance?**

45

26

ISABELLA

**No, none, but only a repair i' th' dark;
And that I have possess'd him my most stay
Can be but brief; for I have made him know
I have a servant comes with me along,
That stays upon me; whose persuasion is
I come about my brother.**

50

DUKE

'Tis well borne up.

I have not yet made known to Mariana

A word of this. What ho, within! come forth.

55

Re-enter MARIANA.

I pray you be acquainted with this maid;

She comes to do you good.

ISABELLA

I do desire the like.

27

DUKE

Do you persuade yourself that I respect you?

60

MARIANA

Good friar, I know you do, and have found it.

DUKE

Take, then, this your companion by the hand,
Who hath a story ready for your ear.
I shall attend your leisure; but make haste;
The vaporous night approaches.

65

MARIANA

Will't please you walk aside?

AND

(b) 'The women in the play are dominated by the men.'

Using your knowledge of the play as a whole, show how far you agree with this view of the female characters in '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 1, exploring Shakespeare's use of language and its dramatic effects. [15]**

**The trumpets sound. Enter the PRINCE OF WALES,
GLOUCESTER, BUCKINGHAM, CATESBY, CARDINAL
BOURCHIER, and Others.**

BUCKINGHAM

Welcome, sweet Prince, to London, to your chamber.

GLOUCESTER

**Welcome, dear cousin, my thoughts' sovereign.
The weary way hath made you melancholy.**

31

5

PRINCE

**No, uncle; but our crosses on the way
Have made it tedious, wearisome, and heavy.
I want more uncles here to welcome me.**

GLOUCESTER

**Sweet Prince, the untainted virtue of your years
Hath not yet div'd into the world's deceit;**

10

**Nor more can you distinguish of a man
Than of his outward show; which, God He knows,
Seldom or never jumpeth with the heart.
Those uncles which you want were dangerous;
Your Grace attended to their sug'ring words
But look'd not on the poison of their hearts.
God keep you from them and from such false friends!**

15

PRINCE

God keep me from false friends! but they were none.

32

GLOUCESTER

My lord, the Mayor of London comes to greet you.

20

Enter the Lord Mayor and his Train.

MAYOR

God bless your Grace with health and happy days!

PRINCE

I thank you, good my lord, and thank you all.

I thought my mother and my brother York

Would long ere this have met us on the way.

Fie, what a slug is Hastings, that he comes not

To tell us whether they will come or no!

25

Enter LORD HASTINGS.

33

BUCKINGHAM

And, in good time, here comes the sweating lord.

PRINCE

Welcome, my lord. What, will our mother come?

30

HASTINGS

On what occasion, God He knows, not I,

The Queen your mother and your brother York

Have taken sanctuary. The tender Prince

Would fain have come with me to meet your Grace,
But by his mother was perforce withheld.

35

BUCKINGHAM

Fie, what an indirect and peevish course
Is this of hers? Lord Cardinal, will your Grace
Persuade the Queen to send the Duke of York
Unto his princely brother presently?
If she deny, Lord Hastings, go with him
And from her jealous arms pluck him perforce.

40

34

CARDINAL

My Lord of Buckingham, if my weak oratory
Can from his mother win the Duke of York,
Anon expect him here; but if she be obdurate
To mild entreaties, God in heaven forbid
We should infringe the holy privilege
Of blessed sanctuary! Not for all this land
Would I be guilty of so deep a sin.

45

BUCKINGHAM

**You are too senseless-obstinate, my lord,
Too ceremonious and traditional.**

50

**Weigh it but with the grossness of this age,
You break not sanctuary in seizing him.**

The benefit thereof is always granted

**To those whose dealings have deserv'd the place
And those who have the wit to claim the place.**

55

**This Prince hath neither claim'd it nor deserv'd it,
And therefore, in mine opinion, cannot have it.**

Then, taking him from thence that is not there,

You break no privilege nor charter there.

Oft have I heard of sanctuary men;

60

But sanctuary children never till now.

CARDINAL

My lord, you shall overrule my mind for once.

Come on, Lord Hastings, will you go with me?

HASTINGS

I go, my lord.

PRINCE

Good lords, make all the speedy haste you may.

65

AND

(b) 'The play offers a masterclass in how to manipulate people.'

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

On a ship at sea; a tempestuous noise of thunder and lightning heard.

Enter a Shipmaster and a Boatswain.

MASTER
Boatswain!

BOATSWAIN

Here, master; what cheer?

5

MASTER
Good! Speak to th' mariners; fall to't yarely, or we run ourselves aground; bestir, bestir.
[Exit.

Enter Mariners.

BOATSWAIN

**Heigh, my hearts! cheerly, cheerly, my hearts! yare, yare!
Take in the topsail. Tend to th' master's whistle. Blow till
thou burst thy wind, if room enough. 10**

**Enter ALONSO, SEBASTIAN, ANTONIO, FERDINAND,
GONZALO, and Others.**

ALONSO

**40 Good boatswain, have care. Where's the master? Play the
men. 15**

BOATSWAIN

I pray now, keep below.

ANTONIO

Where is the master, boson?

BOATSWAIN

Do you not hear him? You mar our labour; keep your cabins; you do assist the storm.

20

GONZALO

Nay, good, be patient.

BOATSWAIN

When the sea is. Hence! What cares these roarers for the name of king? To cabin! silence! Trouble us not.

41

GONZALO

Good, yet remember whom thou hast aboard.

BOATSWAIN

None that I more love than myself. You are a counsellor; if you can command these elements to silence, and work the peace of the present, we will not hand a rope more. Use your authority; if you cannot, give thanks you have

25

liv'd so long, and make yourself ready in your cabin for the
mischance of the hour, if it so hap. – Cheerly, good hearts!
– Out of our way, I say. [Exit. 30

GONZALO

I have great comfort from this fellow. Methinks he hath
no drowning mark upon him; his complexion is perfect
gallows. Stand fast, good Fate, to his hanging; make
the rope of his destiny our cable, for our own doth little
advantage. If he be not born to be hang'd, our case is
miserable. [Exeunt. 35

Re-enter Boatswain.

BOATSWAIN

Down with the topmast. Yare, lower, lower! Bring her to
try wi'th' main-course. [A cry within] A plague upon this
howling! They are louder than the weather or our office. 40

Re-enter SEBASTIAN, ANTONIO, and GONZALO.

Yet again! What do you here? Shall we give o'er, and drown? Have you a mind to sink?

SEBASTIAN

A pox o' your throat, you bawling, blasphemous, incharitable dog!

45

BOATSWAIN

Work you, then.

43

ANTONIO

Hang, cur; hang, you whoreson, insolent noise-maker; we are less afraid to be drown'd than thou art.

GONZALO

I'll warrant him for drowning, though the ship were no stronger than a nutshell, and as leaky as an unstanch'd wench.

50

BOATSWAIN

Lay her a-hold, a-hold; set her two courses; off to sea again; lay her off.

Enter Mariners, wet.

55

MARINERS

All lost! to prayers, to prayers! all lost!
[Exeunt.]

BOATSWAIN

What, must our mouths be cold?

GONZALO

The King and Prince at prayers! Let's assist them.
For our case is as theirs.

60

SEBASTIAN

I am out of patience.

ANTONIO

We are merely cheated of our lives by drunkards.
This wide-chopp'd rascal – would thou mightest lie
drowning
The washing of ten tides!

65

GONZALO

He'll be hang'd, yet.
Though every drop of water swear against it,
And gape at wid'st to glut him.

45

[A confused noise within: Mercy on us!
We split, we split! Farewell, my wife and children!
Farewell, brother! We split, we split, we split!

70

ANTONIO

Let's all sink wi' th' King.

SEBASTIAN

Let's take leave of him.

[Exeunt Antonio and Sebastian.]

GONZALO

**Now would I give a thousand furlongs of sea for an acre
of barren ground – long heath, brown furze, any thing.
The wills above be done, but I would fain die a dry death.
[Exeunt.]**

75

AND

(b) 'The storm in 'The Tempest' both destroys and renews.'

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

Enter SIR TOBY BELCH and MARIA.

SIR TOBY

What a plague means my niece to take the death of her brother thus? I am sure care's an enemy to life.

MARIA

By my troth, Sir Toby, you must come in earlier o' nights; your cousin, my lady, takes great exceptions to your ill hours.

49

5

SIR TOBY

Why, let her except before excepted.

MARIA

Ay, but you must confine yourself within the modest limits of order.

SIR TOBY

Confine! I'll confine myself no finer than I am. These
clothes are good enough to drink in, and so be these boots
too; an they be not, let them hang themselves in their own
straps. 10

MARIA

That quaffing and drinking will undo you; I heard my lady
talk of it yesterday, and of a foolish knight that you brought
in one night here to be her wooer. 15

SIR TOBY

Who? Sir Andrew Aguecheek?

MARIA

Ay, he.

SIR TOBY

He's as tall a man as any's in Illyria.

MARIA

What's that to th' purpose?

20

SIR TOBY

Why, he has three thousand ducats a year.

MARIA

Ay, but he'll have but a year in all these ducats; he's a very fool and a prodigal.

SIR TOBY

Fie that you'll say so! He plays o' th' viol-de-gamboys, and speaks three or four languages word for word without book, and hath all the good gifts of nature. 25

MARIA

He hath indeed, almost natural; for, besides that he's a fool, he's a great quarreller; and but that he hath the gift of a coward to allay the gust he hath in quarrelling, 'tis

thought among the prudent he would quickly have the gift
of a grave. 30

SIR TOBY
By this hand, they are scoundrels and subcontractors that
say so of him. Who are they?

MARIA
They that add, moreover, he's drunk nightly in your
company. 35

SIR TOBY
With drinking healths to my niece; I'll drink to her as long
as there is a passage in my throat and drink in Illyria. He's
a coward and a coysrill that will not drink to my niece till
his brains turn o' th' toe like a parish-top. What, wench!
Castiliano vulgo! for here comes Sir Andrew Agueface. 40

[Enter **SIR ANDREW AGUECHECK**.]

SIR ANDREW
Sir Toby Belch! How now, Sir Toby Belch!

SIR TOBY
Sweet Sir Andrew!

SIR ANDREW
Bless you, fair shrew.

MARIA
And you too, sir.

SIR TOBY
Accost, Sir Andrew, accost.

SIR ANDREW
What's that?

SIR TOBY
My niece's chambermaid.

SIR ANDREW
Good Mistress Accost, I desire better acquaintance.

MARIA
My name is Mary, sir. 50

54
SIR ANDREW
Good Mistress Mary Accost –

SIR TOBY
You mistake, knight. 'Accost' is front her, board her, woo her, assail her.

SIR ANDREW
By my troth, I would not undertake her in this company. Is that the meaning of 'accost'? 55

MARIA

Fare you well, gentlemen.

AND

(b) “Twelfth Night” suggests that life should not be taken too seriously.’

51

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.**

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

Drama	Poetry
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’	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’

7 'Above all, characters must connect with one another.'

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

OR

8 'Literary works may praise honesty, but deceit is often more interesting.'

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

OR

9 'Literary works frequently overvalue the quality of heroism.'

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

OR

10 'States of doubt and confusion are of great literary interest.'

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

OR

11 ‘Literature suggests that it’s always better to act than to do nothing.’

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

[30]

OR

12 ‘Fulfilment in life can sometimes be achieved through unexpected means.’

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

END OF QUESTION PAPER



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