Oxford Cambridge and RSA

Thursday 15 May 2025 – Morning

AS Level English Literature

H072/01 Shakespeare and poetry pre-1900

Time allowed: 1 hour 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.

INFORMATION
- The total mark for this paper is **60**.
- The marks for each question are shown in brackets **[ ]**.
- This document has **12** pages.

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 about **45 minutes** on this section.

1 *Coriolanus*

Either

(a) 'A play in which all the characters put themselves first.'

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

Or

(b) 'Menenius is generally right about things.'

How far and in what ways do you agree with this view of the role of Menenius Agrippa in the play *Coriolanus*? **[30]**

2 *Hamlet*

Either

(a) 'In the play *Hamlet* retaliation does more harm than good.'

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

Or

(b) 'Ophelia is drawn into a corrupt world through no fault of her own.'

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

3 ***Measure for Measure***

Either

(a) 'A kind of debate between law and liberty.'

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

Or

(b) 'The only characters who deserve our sympathy are Claudio and Lucio.'

How far and in what ways do you agree with this view of the roles of Claudio and Lucio in *Measure for Measure*? **[30]**

4 ***Richard III***

Either

(a) 'A tragedy with plenty of laughs.'

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

Or

(b) 'Richard's disability is the key to his character and behaviour.'

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

5 ***The Tempest***

Either

(a) 'The play suggests that everyone needs forgiveness.'

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

Or

(b) 'As a trio Caliban, Stephano and Trinculo carry real menace.'

How far and in what ways do you agree with this view of the roles of Caliban, Stephano and Trinculo in *The Tempest*? **[30]**

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6 ***Twelfth Night***

Either

(a) 'A play that focuses more on the pains than the pleasures of love.'

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

Or

(b) 'Olivia is frequently surprised at the depth of her own feelings.'

How far and in what ways do you agree with this view of the role of 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 about **45 minutes** on this section.

7 Geoffrey Chaucer: *The Merchant's Prologue and Tale*

Discuss Chaucer's presentation of the ways in which Januarie tries to show that old men should choose young wives.

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]**

For which this Januarie, of whom I tolde,
Considered hath, inwith his dayes olde,
The lusty lyf, the vertuous quiete,
That is in mariage hony-sweete;
And for his freendes on a day he sente,
To tellen hem th'effect of his entente.
  With face sad his tale he hath hem toold.
He seyde, 'Freendes, I am hoor and oold,
And almoost, God woot, on my pittes brinke;
Upon my soule somwhat moste I thinke.
I have my body folily despended;
Blessed be God that it shal been amended.
For I wol be, certeyn, a wedded man,
And that anoon in al the haste I kan.
Unto som mayde fair and tendre of age,
I prey yow, shapeth for my mariage
Al sodeynly, for I wol nat abide;
And I wol fond t'espien, on my side,
To whom I may be wedded hastily.
But forasmuche as ye been mo than I,
Ye shullen rather swich a thing espyen
Than I, and where me best were to allyen.
  But o thing warne I yow, my freendes deere,
I wol noon oold wyf han in no manere.
She shal nat passe twenty yeer, certain;
Oold fissh and yong flessh wolde I have ful fain.
Bet is,' quod he, 'a pyk than a pikerel,
And bet than old boef is the tendre veel.
I wol no womman thritty yeer of age;
It is but bene-straw and greet forage.
And eek thise olde widwes, God it woot,
They konne so muchel craft on Wades boot,
So muchel broken harm, whan that hem leste,
That with hem sholde I nevere live in reste.
For sondry scoles maken sotile clerkis;

Womman of manye scoles half a clerk is.
But certeynly, a yong thing may men gye,
Right as men may warm wex with handes plye.
Wherfore I sey yow pleynly, in a clause,
I wol noon oold wyf han right for this cause.
For if so were I hadde swich mischaunce,
That I in hire ne koude han no plesaunce,
Thanne sholde I lede my lyf in avoutrye,
And go streight to the devel, whan I die.

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

Discuss Milton's presentation of the ways in which Satan and Sin celebrate the joining of Heaven and Hell in this extract.

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 *Paradise Lost*, Books 9 & 10. **[30]**

Great joy was at their meeting, and at sight
Of that stupendous bridge his joy increased.
Long he admiring stood, till Sin, his fair
Enchanting daughter, thus the silence broke.
  O parent, these are thy magnific deeds,
Thy trophies, which thou view'st as not thine own;
Thou art their author and prime architect:
For I no sooner in my heart divined,
My heart, which by a secret harmony
Still moves with thine, joined in connection sweet,
That thou on earth hadst prospered, which thy looks
Now also evidence, but straight I felt
Though distant from thee worlds between, yet felt
That I must after thee with this thy son;
Such fatal consequence unites us three:
Hell could no longer hold us in her bounds,
Nor this unvoyageable gulf obscure
Detain from following thy illustrious track.
Thou hast achieved our liberty, confined
Within Hell gates till now, thou us empow'red
To fortify thus far, and overlay
With this portentous bridge the dark abyss.
Thine now is all this world, thy virtue hath won
What thy hands builded not, thy wisdom gained
With odds what war hath lost, and fully avenged
Our foil in Heav'n; here thou shalt monarch reign,
There didst not; there let him still victor sway,
As battle hath adjudged, from this new world
Retiring, by his own doom alienated,
And henceforth monarchy with thee divide
Of all things, parted by th' empyreal bounds,
His quadrature, from thy orbicular world,
Or try thee now more dang'rous to his throne.
  Whom thus the Prince of Darkness answered glad.
Fair daughter, and thou son and grandchild both,
High proof ye now have giv'n to be the race
Of Satan (for I glory in the name,
Antagonist of Heav'n's Almighty King)
Amply have merited of me, of all
Th' infernal empire, that so near Heav'n's door
Triumphal with triumphal act have met,
Mine with this glorious work, and made one realm
Hell and this world, one realm, one continent
Of easy thoroughfare.

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9 Samuel Taylor Coleridge: *Selected Poems*

Discuss Coleridge's view of constancy in '*Constancy to an Ideal Object*'.

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]**

Constancy to an Ideal Object

Since all that beat about in Nature's range,
Or veer or vanish; why shouldst thou remain
The only constant in a world of change,
O yearning thought! that liv'st but in the brain?
Call to the hours, that in the distance play,
The faery people of the future day—
Fond thought! not one of all that shining swarm
Will breathe on thee with life-enkindling breath,
Till when, like strangers shelt'ring from a storm,
Hope and Despair meet in the porch of Death!
Yet still thou haunt'st me; and though well I see,
She is not thou, and only thou art she,
Still, still as though some dear embodied good,
Some living love before my eyes there stood
With answering look a ready ear to lend,
I mourn to thee and say—'Ah! loveliest friend!
That this the meed of all my toils might be,
To have a home, an English home, and thee!'
Vain repetition! Home and Thou are one.
The peacefull'st cot, the moon shall shine upon,
Lulled by the thrush and wakened by the lark,
Without thee were but a becalmed bark,
Whose helmsman on an ocean waste and wide
Sits mute and pale his mouldering helm beside.
And art thou nothing? Such thou art, as when
The woodman winding westward up the glen
At wintry dawn, where o'er the sheep-track's maze
The viewless snow-mist weaves a glist'ning haze,
Sees full before him, gliding without tread,
An image with a glory round its head;
The enamoured rustic worships its fair hues,
Nor knows he makes the shadow he pursues!

10 Alfred, Lord Tennyson: *Maud*

Discuss Tennyson's presentation of the narrator's feelings about Maud in this extract.

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]**

IX
Be mine a philosopher's life in the quiet woodland
ways,
Where if I cannot be gay let a passionless peace be my
lot,
Far-off from the clamour of liars belied in the hubbub
of lies;
From the long-neck'd geese of the world that are ever
hissing dispraise
Because their natures are little, and, whether he heed it
or not,
Where each man walks with his head in a cloud of
poisonous flies.

X
And most of all would I flee from the cruel madness of
love,
The honey of poison-flowers and all the measureless ill.
Ah Maud, you milkwhite fawn, you are all unmeet for a
wife.
Your mother is mute in her grave as her image in
marble above;
Your father is ever in London, you wander about at
your will;
You have but fed on the roses and lain in the lilies of
life.

V

I
A voice by the cedar tree
In the meadow under the Hall!
She is singing an air that is known to me,
A passionate ballad gallant and gay,
A martial song like a trumpet's call!
Singing alone in the morning of life,
In the happy morning of life and of May,
Singing of men that in battle array,
Ready in heart and ready in hand,
March with banner and bugle and fife
To the death, for their native land.

II
Maud with her exquisite face,
And wild voice pealing up to the sunny sky,
And feet like sunny gems on an English green,
Maud in the light of her youth and her grace,
Singing of Death, and of Honour that cannot die,

Till I well could weep for a time so sordid and
mean,
And myself so languid and base.

III
Silence, beautiful voice!
Be still, for you only trouble the mind
With a joy in which I cannot rejoice,
A glory I shall not find.
Still! I will hear you no more,
For your sweetness hardly leaves me a choice
But to move to the meadow and fall before
Her feet on the meadow grass, and adore,
Not her, who is neither courtly nor kind,
Not her, not her, but a voice.

VI

I
Morning arises stormy and pale,
No sun, but a wannish glare
In fold upon fold of hueless cloud,
And the budded peaks of the wood are bow'd
Caught and cuff'd by the gale:
I had fancied it would be fair.

11 Christina Rossetti: *Selected Poems*

Discuss Christina Rossetti's presentation of desire in '*Soeur Louise de la Miséricorde*'.

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 Rossetti's work in your selection. **[30]**

Soeur Louise de la Miséricorde

I have desired, and I have been desired;
  But now the days are over of desire,
  Now dust and dying embers mock my fire;
Where is the hire for which my life was hired?
  Oh vanity of vanities, desire!

Longing and love, pangs of a perished pleasure,
  Longing and love, a disenkindled fire,
  And memory a bottomless gulf of mire,
And love a fount of tears outrunning measure;
  Oh vanity of vanities, desire!

Now from my heart, love's deathbed, trickles, trickles,
  Drop by drop slowly, drop by drop of fire,
  The dross of life, of love, of spent desire;
Alas, my rose of life gone all to prickles,—
  Oh vanity of vanities, desire!

Oh vanity of vanities, desire;
  Stunting my hope which might have strained up higher,
  Turning my garden plot to barren mire;
Oh death-struck love, oh disenkindled fire,
  Oh vanity of vanities, desire!

END OF QUESTION PAPER

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