Oxford Cambridge and RSA

Thursday 16 May 2024 – 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) 'By the end of the play, something like justice is done.'

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

Or

(b) '*Coriolanus* shows women can have a powerful influence on politics.'

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

2 *Hamlet*

Either

(a) 'A play focused on ambition and betrayal.'

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

Or

(b) 'More man of action than dreamy intellectual.'

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

3 ***Measure for Measure***

Either

(a) 'For a comedy *Measure for Measure* has a lot to say about death.'

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

Or

(b) 'The Duke behaves as if he possesses God-like authority.'

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

4 ***Richard III***

Either

(a) 'This is a world where honesty gets you nowhere.'

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

Or

(b) 'The wise and witty Buckingham's one mistake is to trust Richard.'

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

5 ***The Tempest***

Either

(a) 'A play full of wonders and impossibilities.'

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

Or

(b) 'Gonzalo sees the best in everything.'

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

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6 ***Twelfth Night***

Either

(a) '*Twelfth Night* mixes romance with less pleasant things, such as grief and revenge.'

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

Or

(b) 'Sir Toby is a born exploiter, Sir Andrew a born victim.'

How far and in what ways do you agree with this view of the roles of Sir Toby and Sir Andrew 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 what this extract from *The Merchant's Tale* suggests about the value of advice.

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]**

Placebo seyde, 'O Januarie, brother,
Ful litel nede hadde ye, my lord so deere,
Conseil to axe of any that is heere,
But that ye been so ful of sapience
That yow ne liketh, for youre heighe prudence, *5*
To weyven fro the word of Salomon.
This word seyde he unto us everychon:
"Wirk alle thing by conseil," thus seyde he,
"And thanne shaltow nat repente thee."
But though that Salomon spak swich a word, *10*
Myn owene deere brother and my lord,
So wisly God my soule bringe at reste,
I holde youre owene conseil is the beste.
For, brother myn, of me taak this motif,
I have now been a court-man al my lyf, *15*
And God it woot, though I unworthy be,
I have stonden in ful greet degree
Abouten lordes of ful heigh estaat;
Yet hadde I nevere with noon of hem debaat.
I nevere hem contraried, trewely; *20*
I woot wel that my lord kan moore than I.
With that he seith, I holde it ferme and stable;
I seye the same, or elles thing semblable.
A ful greet fool is any conseillour
That serveth any lord of heigh honour, *25*
That dar presume, or elles thenken it,
That his conseil sholde passe his lordes wit.
Nay, lordes been no fooles, by my fay.
Ye han youreselven shewed heer to-day
So heigh sentence, so holily and weel, *30*
That I consente and conferme everydeel
Youre wordes alle and youre opinioun.
By God, ther nis no man in al this toun,
Ne in Itaille, that koude bet han said!
Crist halt him of this conseil ful wel apaid. *35*
And trewely, it is an heigh corage
Of any man that stapen is in age
To take a yong wif; by my fader kin,
Youre herte hangeth on a joly pin!
Dooth now in this matiere right as yow leste, *40*
For finally I holde it for the beste.'

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

Discuss Satan's attitude to paradise ('Terrestrial Heav'n') in this extract from *Paradise Lost* Book 9.

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]**

O earth, how like to Heav'n, if not preferred
More justly, seat worthier of gods, as built
With second thoughts, reforming what was old!
For what god after better worse would build?
Terrestrial Heav'n, danced round by other heav'ns *5*
That shine, yet bear their bright officious lamps,
Light above light, for thee alone, as seems,
In thee concentring all their precious beams
Of sacred influence: as God in Heav'n
Is centre, yet extends to all, so thou *10*
Centring receiv'st from all those orbs; in thee,
Not in themselves, all their known virtue appears
Productive in herb, plant, and nobler birth
Of creatures animate with gradual life
Of growth, sense, reason, all summed up in man. *15*
With what delight could I have walked thee round,
If I could joy in aught, sweet interchange
Of hill and valley, rivers, woods and plains,
Now land, now sea, and shores with forest crowned,
Rocks, dens, and caves; but I in none of these *20*
Find place or refuge; and the more I see
Pleasures about me, so much more I feel
Torment within me, as from the hateful siege
Of contraries; all good to me becomes
Bane, and in Heav'n much worse would be my state. *25*
But neither here seek I, no nor in Heav'n
To dwell, unless by mast'ring Heav'n's Supreme;
Nor hope to be myself less miserable
By what I seek, but others to make such
As I, though thereby worse to me redound: *30*
For only in destroying I find ease
To my relentless thoughts; and him destroyed,
Or won to what may work his utter loss,
For whom all this was made, all this will soon
Follow, as to him linked in weal or woe; *35*
In woe then; that destruction wide may range:

9 Samuel Taylor Coleridge: *Selected Poems*

Discuss the mood of excitement and wonder in 'Kubla Khan'.

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]**

KUBLA KHAN: OR, A VISION IN A DREAM

In Xanadu did Kubla Khan
A stately pleasure-dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
  Down to a sunless sea. *5*
So twice five miles of fertile ground
With walls and towers were girdled round:
And there were gardens bright with sinuous rills
Where blossomed many an incense-bearing tree;
And here were forests ancient as the hills, *10*
Enfolding sunny spots of greenery.

But oh! that deep romantic chasm which slanted
Down the green hill athwart a cedarn cover!
A savage place! as holy and enchanted
As e'er beneath a waning moon was haunted *15*
By woman wailing for her demon-lover!
And from this chasm, with ceaseless turmoil seething,
As if this earth in fast thick pants were breathing,
A mighty fountain momently was forced:
Amid whose swift half-intermitted burst *20*
Huge fragments vaulted like rebounding hail,
Or chaffy grain beneath the thresher's flail:
And mid these dancing rocks at once and ever
It flung up momently the sacred river.
Five miles meandering with a mazy motion *25*
Through wood and dale the sacred river ran,
Then reached the caverns measureless to man,
And sank in tumult to a lifeless ocean:
And 'mid this tumult Kubla heard from far
Ancestral voices prophesying war! *30*

  The shadow of the dome of pleasure
  Floated midway on the waves;
  Where was heard the mingled measure
  From the fountain and the caves.
It was a miracle of rare device, *35*
A sunny pleasure-dome with caves of ice!

  A damsel with a dulcimer
  In a vision once I saw:
  It was an Abyssinian maid,
  And on her dulcimer she played, *40*
  Singing of Mount Abora.
  Could I revive with me
  Her symphony and song,

To such a deep delight ’twould win me,
That with music loud and long, *45*
I would build that dome in air,
That sunny dome! those caves of ice!
And all who heard should see them there,
And all should cry, Beware! Beware!
His flashing eyes, his floating hair! *50*
Weave a circle round him thrice,
And close your eyes with holy dread,
For he on honey-dew hath fed,
And drunk the milk of Paradise.

10 Alfred, Lord Tennyson: *Maud*

Discuss Tennyson's presentation of the narrator's relationship with *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]**

Long have I sigh'd for a calm: God grant I may find it at last!
It will never be broken by Maud, she has neither savour nor salt,
But a cold and clear-cut face, as I found when her carriage past,
Perfectly beautiful: let it be granted her: where is the fault?
All that I saw (for her eyes were downcast, not to be seen) *5*
Faultily faultless, icily regular, splendidly null,
Dead perfection, no more; nothing more, if it had not been
For a chance of travel, a paleness, an hour's defect of the rose,
Or an underlip, you may call it a little too ripe, too full,
Or the least little delicate aquiline curve in a sensitive nose, *10*
From which I escaped heart-free, with the least little touch of spleen.

III

Cold and clear-cut face, why come you so cruelly meek,
Breaking a slumber in which all spleenful folly was drown'd,
Pale with the golden beam of an eyelash dead on the cheek,
Passionless, pale, cold face, star-sweet on a gloom profound; *15*
Womanlike, taking revenge too deep for a transient wrong
Done but in thought to your beauty, and ever as pale as before
Growing and fading and growing upon me without a sound,
Luminous, gemlike, ghostlike, deathlike, half the night long
Growing and fading and growing, till I could bear it no more, *20*
But arose, and all by myself in my own dark garden ground,
Listening now to the tide in its broad-flung shipwrecking roar,
Now to the scream of a madden'd beach dragg'd down by the wave,
Walk'd in a wintry wind by a ghastly glimmer, and found
The shining daffodil dead, and Orion low in his grave. *25*

IV

I

A million emeralds break from the ruby-budded lime
In the little grove where I sit – ah, wherefore cannot I be
Like things of the season gay, like the bountiful season bland,
When the far-off sail is blown by the breeze of a softer clime,
Half-lost in the liquid azure bloom of a crescent of sea, *30*
The silent sapphire-spangled marriage ring of the land?

II

Below me, there, is the village, and looks how quiet and small!
And yet bubbles o'er like a city, with gossip, scandal, and spite;
And Jack on his ale-house bench has as many lies as a Czar;
And here on the landward side, by a red rock, glimmers the Hall; *35*
And up in the high Hall-garden I see her pass like a light;
But sorrow seize me if ever that light be my leading star!

11 Christina Rossetti: *Selected Poems*

Discuss Christina Rossetti's presentation of Christian themes in 'Good Friday'.

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]**

GOOD FRIDAY

Am I a stone and not a sheep
  That I can stand, O Christ, beneath Thy Cross,
  To number drop by drop Thy Blood's slow loss,
And yet not weep?

Not so those women loved *5*
  Who with exceeding grief lamented Thee;
  Not so fallen Peter weeping bitterly;
Not so the thief was moved;

Not so the Sun and Moon
  Which hid their faces in a starless sky, *10*
A horror of great darkness at broad noon—
  I, only I.

Yet give not o'er,
  But seek Thy sheep, true Shepherd of the flock;
Greater than Moses, turn and look once more *15*
  And smite a rock.

END OF QUESTION PAPER

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