



Oxford Cambridge and RSA

**Thursday 18 May 2023 – 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.

<b>Section 1 – Shakespeare</b>	<b>Question</b>	<b>Page</b>
<i>Coriolanus</i>	1	3
<i>Hamlet</i>	2	3
<i>Measure for Measure</i>	3	4
<i>Richard III</i>	4	4
<i>The Tempest</i>	5	4
<i>Twelfth Night</i>	6	5

<b>Section 2 – Poetry pre-1900</b>	<b>Question</b>	<b>Page</b>
Geoffrey Chaucer: <i>The Merchant's Prologue and Tale</i>	7	6
John Milton: <i>Paradise Lost Books 9 &amp; 10</i>	8	8
Samuel Taylor Coleridge: <i>Selected Poems</i>	9	9
Alfred, Lord Tennyson: <i>Maud</i>	10	10
Christina Rossetti: <i>Selected Poems</i>	11	11

**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) 'Pride is the chief quality of the characters of the play.'

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

**Or**

(b) 'Aufidius views Coriolanus with a strange blend of hatred and admiration.'

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

**2 Hamlet****Either**

(a) 'In this play all families are dysfunctional.'

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

**Or**

(b) 'In some ways Horatio is the real hero of *Hamlet*.'

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

### 3 *Measure for Measure*

Either

- (a) '*Measure for Measure* shows it is hard to force people to act against their will.'

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

Or

- (b) 'It is not easy for a modern audience to sympathise with the choices Isabella makes.'

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

### 4 *Richard III*

Either

- (a) 'A symbolic triumph of Richmond's good over Richard's evil.'

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

Or

- (b) 'Richard's victims are little more than fools.'

How far and in what ways do you agree with this view of the roles of those who suffer at Richard's hands in *Richard III*? [30]

### 5 *The Tempest*

Either

- (a) '*The Tempest* traces a difficult journey from storm to calm.'

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

Or

- (b) 'Prospero is never more impressive than when he chooses to give up his power.'

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

**6 *Twelfth Night*****Either****(a)** 'A play about the search for identity.'How far and in what ways do you agree with this view of *Twelfth Night*? **[30]****Or****(b)** 'Feste, the Fool, is not only the wisest character in the play, but also the least forgiving.'How far and in what ways do you agree with this view of the role of Feste 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 ways in which Chaucer explores the extent of May's dishonesty 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]**

This fresshe May, that is so bright and sheene,  
 Gan for to sike, and seyde, 'Allas, my side.  
 Now sire,' quod she, 'for aught that may bitide,  
 I moste han of the peres that I see,  
 Or I moot die, so soore longeth me 5  
 To eten of the smale peres grene.  
 Help, for hir love that is of hevene queene,  
 I telle yow wel, a womman in my plit  
 May han to fruit so greet an appetit  
 That she may dien, but she of it have.' 10  
 'Allas,' quod he, 'that I ne had heer a knave  
 That koude climbe. Allas, allas,' quod he,  
 'For I am blind.' 'Ye, sire, no fors,' quod she;  
 But wolde ye vouche sauf, for Goddes sake,  
 The pyrie inwith youre armes for to take, 15  
 For wel I woot that ye mistruste me,  
 Thanne sholde I climbe wel ynogh,' quod she,  
 So I my foot mighte sette upon youre bak.'  
 'Certes,' quod he, 'theron shal be no lak,  
 Mighte I yow helpen with myn herte blood.' 20  
 He stoupeth doun, and on his bak she stood,  
 And caughte hire by a twiste, and up she gooth.  
 Ladies, I prey yow that ye be nat wrooth;  
 I kan nat glose, I am a rude man—  
 And sodeynly anon this Damyan 25  
 Gan pullen up the smok, and in he throng.  
 And whan that Pluto saugh this grete wrong,  
 To Januarie he gaf again his sighte,  
 And made him se as wel as evere he mighte.  
 And whan that he hadde caught his sighte again, 30  
 Ne was ther nevere man of thing so fain,  
 But on his wif his thought was everemo.  
 Up to the tree he caste his eyen two,  
 And saugh that Damyan his wyf had dressed  
 In swich manere it may nat been expressed, 35

But if I wolde speke uncurteisly;  
And up he yaf a roring and a cry,  
As dooth the mooder whan the child shal die:  
'Out, help; allas, harrow!' he gan to crye,

40

And she answerde, 'Sire, what eyleth yow?  
Have pacience and resoun in youre minde!  
I have yow holpe on bothe youre eyen blinde.  
Up peril of my soule, I shal nat lien,  
As me was taught, to heele with youre eyen,  
Was no thing bet, to make yow to see,  
Than strugle with a man upon a tree.  
God woot, I dide it in ful good entente.'

45

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

Discuss ways in which Milton suggests the beginning of misunderstanding between Adam and Eve 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 this extract characteristic of *Paradise Lost Books 9 & 10*. **[30]**

To whom the virgin majesty of Eve,  
 As one who loves, and some unkindness meets,  
 With sweet austere composure thus replied.  
 Offspring of Heav'n and earth, and all earth's lord,  
 That such an Enemy we have, who seeks 5  
 Our ruin, both by thee informed I learn,  
 And from the parting angel overheard  
 As in a shady nook I stood behind,  
 Just then returned at shut of evening flow'rs.  
 But that thou shouldst my firmness therefore doubt 10  
 To God or thee, because we have a foe  
 May tempt it, I expected not to hear.  
 His violence thou fear'st not, being such,  
 As we, not capable of death or pain,  
 Can either not receive, or can repel. 15  
 His fraud is then thy fear, which plain infers  
 Thy equal fear that my firm faith and love  
 Can by his fraud be shaken or seduced;  
 Thoughts, which how found they harbour in thy breast,  
 Adam, misthought of her to thee so dear? 20  
 To whom with healing words Adam replied.  
 Daughter of God and man, immortal Eve,  
 For such thou art, from sin and blame entire:  
 Not diffident of thee do I dissuade  
 Thy absence from my sight, but to avoid 25  
 Th' attempt itself, intended by our Foe.  
 For he who tempts, though in vain, at least asperses  
 The tempted with dishonour foul, supposed  
 Not incorruptible of faith, not proof  
 Against temptation: thou thyself with scorn 30  
 And anger wouldst resent the offered wrong,  
 Though ineffectual found: misdeem not then,  
 If such affront I labour to avert  
 From thee alone, which on us both at once  
 The Enemy, though bold, will hardly dare, 35  
 Or daring, first on me th' assault shall light.  
 Nor thou his malice and false guile contemn;  
 Subtle he needs must be, who could seduce  
 Angels, nor think superfluous others' aid.  
 I from the influence of thy looks receive 40  
 Access in every virtue, in thy sight  
 More wise, more watchful, stronger, if need were  
 Of outward strength; while shame, thou looking on,  
 Shame to be overcome or overreached  
 Would utmost vigour raise, and raised unite. 45



## 9 Samuel Taylor Coleridge: *Selected Poems*

Discuss ways in which Coleridge shows the importance of reflections in solitude in 'Reflections on Having Left a Place of Retirement'.

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

Low was our pretty Cot: our tallest rose  
 Peeped at the chamber-window. We could hear  
 At silent noon, and eve, and early morn,  
 The sea's faint murmur. In the open air  
 Our myrtles blossomed; and across the porch 5  
 Thick jasmins twined: the little landscape round  
 Was green and woody, and refreshed the eye.  
 It was a spot which you might aptly call  
 The Valley of Seclusion! Once I saw 10  
 (Hallowing his Sabbath-day by quietness)  
 A wealthy son of commerce saunter by,  
 Bristowa's citizen: methought, it calmed  
 His thirst of idle gold, and made him muse  
 With wiser feelings: for he paused, and looked 15  
 With a pleased sadness, and gazed all around,  
 Then eyed our Cottage, and gazed round again,  
 And sighed, and said, it was a Blessed Place.  
 And we were blessed. Oft with patient ear  
 Long-listening to the viewless sky-lark's note 20  
 (Viewless, or haply for a moment seen  
 Gleaming on sunny wings) in whispered tones  
 I've said to my beloved, 'Such, sweet girl!  
 The inobtrusive song of happiness,  
 Unearthly minstrelsy! then only heard 25  
 When the soul seeks to hear; when all is hushed,  
 And the heart listens!'

But the time, when first  
 From that low dell, steep up the stony mount  
 I climbed with perilous toil and reached the top, 30  
 Oh! what a goodly scene! Here the bleak mount,  
 The bare bleak mountain speckled thin with sheep;  
 Gray clouds, that shadowing spot the sunny fields;  
 And river, now with bushy rocks o'er browed,  
 Now winding bright and full, with naked banks; 35  
 And seats, and lawns, the Abbey and the wood,  
 And cots, and hamlets, and faint city-spire;  
 The Channel there, the Islands and white sails,  
 Dim coasts, and cloud-like hills, and shoreless Ocean—  
 It seemed like Omnipresence! God, methought,  
 Had built him there a temple: the whole World 40  
 Seemed imaged in its vast circumference,  
 No wish profaned my overwhelmed heart.  
 Blest hour! It was a luxury,—to be!

10 Alfred, Lord Tennyson: *Maud*

Discuss ways in which Tennyson describes the narrator's dreams and predictions in this extract from *Maud*.

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

My life has crept so long on a broken wing  
 Thro' cells of madness, haunts of horror and fear,  
 That I come to be grateful at last for a little thing:  
 My mood is changed, for it fell at a time of year  
 When the face of night is fair on the dewy downs, 5  
 And the shining daffodil dies, and the Charioteer  
 And starry Gemini hang like glorious crowns  
 Over Orion's grave low down in the west,  
 That like a silent lightning under the stars  
 She seem'd to divide in a dream from a band of the blest, 10  
 And spoke of a hope for the world in the coming wars –  
 'And in that hope, dear soul, let trouble have rest,  
 Knowing I tarry for thee,' and pointed to Mars  
 As he glow'd like a ruddy shield on the Lion's breast.

## II

And it was but a dream, yet it yielded a dear delight 15  
 To have look'd, tho' but in a dream, upon eyes so fair,  
 That had been in a weary world my one thing bright;  
 And it was but a dream, yet it lighten'd my despair  
 When I thought that a war would arise in defence of the right, 20  
 That an iron tyranny now should bend or cease,  
 The glory of manhood stand on his ancient height,  
 Nor Britain's one sole God be the millionaire:  
 No more shall commerce be all in all, and Peace  
 Pipe on her pastoral hillock a languid note, 25  
 And watch her harvest ripen, her herd increase,  
 Nor the cannon-bullet rust on a slothful shore,  
 And the cobweb woven across the cannon's throat  
 Shall shake its threaded tears in the wind no more.

## III

And as months ran on and rumour of battle grew, 30  
 'It is time, it is time, O passionate heart,' said I  
 (For I cleaved to a cause that I felt to be pure and true),  
 'It is time, O passionate heart and morbid eye,  
 That old hysterical mock-disease should die.'  
 And I stood on a giant deck and mix'd my breath  
 With a loyal people shouting a battle cry, 35  
 Till I saw the dreary phantom arise and fly  
 Far into the North, and battle, and seas of death.

## 11 Christina Rossetti: *Selected Poems*

Discuss ways in which Rossetti celebrates the power of love in 'In the Round Tower at Jhansi, June 8 1857.'

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]**

IN THE ROUND TOWER AT JHANSI, JUNE 8, 1857.

A hundred, a thousand to one; even so;  
Not a hope in the world remained:  
The swarming howling wretches below  
Gained and gained and gained.

Skene looked at his pale young wife:— 5  
"Is the time come?"—"The time is come!"—  
Young, strong, and so full of life:  
The agony struck them dumb.

Close his arm about her now, 10  
Close her cheek to his,  
Close the pistol to her brow—  
God forgive them this!

"Will it hurt much?"—"No, mine own:  
I wish I could bear the pang for both."  
"I wish I could bear the pang alone: 15  
Courage, dear, I am not loth."

Kiss and kiss: "It is not pain  
Thus to kiss and die.  
One kiss more."—"And yet one again."— 20  
"Good bye."—"Good bye."

**END OF QUESTION PAPER**

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