

Section 1 – Shakespeare

Coriolanus
Hamlet
Measure for Measure
Richard III
The Tempest
Twelfth Night

Answer **one** question from this section. You should spend 45 minutes on this section.

1 *Coriolanus*

Either

- (a) 'The most significant confrontation in the play *Coriolanus* is between the people of Rome and their patrician masters.'

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

Or

- (b) 'Coriolanus respects no man except his deadliest rival Tullus Aufidius.'

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

2 *Hamlet*

Either

- (a) 'The play *Hamlet* explores what it takes to be an effective King.'

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

Or

- (b) 'Ophelia's madness is more interesting to the audience than her sanity.'

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 play which explores the strengths and weaknesses of being merciful.'

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

Or

- (b) 'Nothing in the play is more unpleasant than Angelo's hypocrisy.'

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

4 Richard III**Either**

- (a) 'Family ties count for nothing in the world of *Richard III*.'

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

Or

- (b) 'Buckingham is not just Richard's sidekick – he's an important character in his own right.'

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) '*The Tempest* celebrates the power and value of education.'

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

Or

- (b) 'Nothing more than a pack of violent and selfish drunks.'

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

6 *Twelfth Night***Either**

- (a) 'The so-called happy ending of *Twelfth Night* leaves out many characters: Malvolio, Antonio, Sir Andrew.'

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

Or

- (b) 'Sir Toby cares more for pleasure than he does for people.'

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

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

Discuss Chaucer's portrayal of the Merchant's view of marriage in the following 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 this extract characteristic of *The Merchant's Prologue and Tale*. **[30]**

Mariage is a ful greet sacrement.
 He which that hath no wyf, I holde him shent;
 He liveth helplees and al desolat,—
 I speke of folk in seculer estaat. 5
 And herke why, I sey nat this for noght,
 That womman is for mannes helpe ywrought.
 The hie God, whan he hadde Adam maked,
 And saugh him al allone, bely-naked;
 God of his grete goodnesse seyde than, 10
 'Lat us now make an helpe unto this man
 Lyk to himself'; and thanne He made him Eve.
 Heere may ye se, and heerby may ye preve,
 That wyf is mannes helpe and his confort;
 His paradys terrestre, and his disport.
 So buxom and so vertuuous is she, 15
 They moste nedes live in unitee.
 O flessh they ben, and o fleesh, as I gesse,
 Hath but oon herte, in wele and in distresse.

A wyf, a, Seinte Marie, *benedicite*,
 How mighte a man han any adversitee 20
 That hath a wyf? Certes, I kan nat seye.
 The blisse which that is bitwixe hem tweye
 Ther may no tonge telle, or herte thinke.
 If he be povre, she helpeth him to swinke;
 She kepeth his good, and wasteth never a deel; 25
 Al that hire housbonde lust, hire liketh weel;
 She seith nat ones 'nay', whan he seith 'ye.'
 'Do this,' seith he; 'Al redy, sire,' seith she.
 O blisful ordre of wedlok precious,
 Thou art so murye, and eek so vertuous, 30
 And so commended and appreved eek
 That every man that halt him worth a leek,
 Upon his bare knees oughte al his lyf
 Thanken his God that him hath sent a wyf,
 Or elles preye to God him for to sende 35
 A wyf, to laste unto his lives ende.
 For thanne his lyf is set in sikernesse;
 He may nat be deceyved, as I gesse,
 So that he werke after his wyves reed.
 Thanne may he boldely beren up his heed, 40
 They been so trewe, and therwithal so wise;
 For which, if thou wolt werken as the wise,
 Do alwey so as wommen wol thee rede.

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

Discuss Milton's portrayal of Death in this extract from *Paradise Lost*, Book 10.

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 and 10. **[30]**

Whom thus the meagre Shadow answered soon.
 Go whither Fate and inclination strong
 Leads thee, I shall not lag behind, nor err
 The way, thou leading, such a scent I draw
 Of carnage, prey innumerable, and taste 5
 The savour of death from all things there that live:
 Nor shall I to the work thou enterprisest
 Be wanting, but afford thee equal aid.
 So saying, with delight he snuffed the smell 10
 Of mortal change on earth. As when a flock
 Of ravenous fowl, though many a league remote,
 Against the day of battle, to a field,
 Where armies lie encamped, come flying, lured
 With scent of living carcasses designed
 For death, the following day, in bloody fight. 15
 So scented the grim feature, and upturned
 His nostril wide into the murky air,
 Sagacious of his quarry from so far.
 Then both from out Hell gates into the waste
 Wide anarchy of Chaos damp and dark 20
 Flew diverse, and with power (their power was great)
 Hovering upon the waters; what they met
 Solid or slimy, as in raging sea
 Tossed up and down, together crowded drove
 From each side shoaling towards the mouth of Hell. 25
 As when two polar winds blowing adverse
 Upon the Cronian Sea, together drive
 Mountains of ice, that stop th' imagined way
 Beyond Petsora eastward, to the rich
 Cathayan coast. The aggregated soil 30
 Death with his mace petrific, cold and dry,
 As with a trident smote, and fixed as firm
 As Delos floating once; the rest his look
 Bound with Gorgonian rigor not to move,
 And with asphaltic slime; broad as the gate, 35
 Deep to the roots of Hell the gathered beach
 They fastened, and the mole immense wrought on
 Over the foaming deep high arched, a bridge
 Of length prodigious joining to the wall
 Immovable of this now fenceless world 40
 Forfeit to Death; from hence a passage broad,
 Smooth, easy, inoffensive down to Hell.

9 Samuel Taylor Coleridge: *Selected Poems*

Discuss how Coleridge portrays the relationship between the speaker and nature in this extract from *This Lime-Tree Bower My Prison*.

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]**

So my Friend

Struck with deep joy may stand, as I have stood,
 Silent with swimming sense; yea, gazing round
 On the wide landscape, gaze till all doth seem
 Less gross than bodily; and of such hues 5
 As veil the Almighty Spirit, when yet he makes
 Spirits perceive his presence.

A delight

Comes sudden on my heart, and I am glad 10
 As I myself were there! Nor in this bower,
 This little lime-tree bower, have I not marked
 Much that has soothed me. Pale beneath the blaze
 Hung the transparent foliage; and I watched
 Some broad and sunny leaf, and loved to see 15
 The shadow of the leaf and stem above
 Dappling its sunshine! And that walnut-tree
 Was richly tinged, and a deep radiance lay
 Full on the ancient ivy, which usurps
 Those fronting elms, and now, with blackest mass 20
 Makes their dark branches gleam a lighter hue
 Through the late twilight: and though now the bat
 Wheels silent by, and not a swallow twitters,
 Yet still the solitary humble bee
 Sings in the bean-flower! Henceforth I shall know 25
 That Nature ne'er deserts the wise and pure;
 No plot so narrow, be but Nature there,
 No waste so vacant, but may well employ
 Each faculty of sense, and keep the heart
 Awake to Love and Beauty! and sometimes 30
 'Tis well to be bereft of promised good,
 That we may lift the Soul, and contemplate
 With lively joy the joys we cannot share.
 My gentle-hearted Charles! when the last rook
 Beat its straight path along the dusky air 35
 Homewards, I blest it! deeming, its black wing
 (Now a dim speck, now vanishing in light)
 Had crossed the mighty orb's dilated glory,
 While thou stood'st gazing; or when all was still,
 Flew creaking o'er thy head, and had a charm 40
 For thee, my gentle-hearted Charles, to whom
 No sound is dissonant which tells of Life.

10 Alfred, Lord Tennyson: *Maud*

Discuss the ways in which the speaker portrays the garden and the flowers in the following extract from *Maud*.

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 *Maud*. [30]

VI

And the soul of the rose went into my blood,
 As the music clash'd in the hall;
 And long by the garden lake I stood,
 For I heard your rivulet fall
 From the lake to the meadow and on to the wood, 5
 Our wood, that is dearer than all;

VII

From the meadow your walks have left so sweet
 That whenever a March-wind sighs
 He sets the jewel-print of your feet
 In violets blue as your eyes, 10
 To the woody hollows in which we meet
 And the valleys of Paradise.

VIII

The slender acacia would not shake
 One long milk-bloom on the tree;
 The white lake-blossom fell into the lake 15
 As the pimpernel dozed on the lea;
 But the rose was awake all night for your sake,
 Knowing your promise to me;
 The lilies and roses were all awake,
 They sigh'd for the dawn and thee. 20

IX

Queen rose of the rosebud garden of girls,
 Come hither, the dances are done,
 In gloss of satin and glimmer of pearls,
 Queen lily and rose in one;
 Shine out, little head, sunning over with curls, 25
 To the flowers, and be their sun.

X

There has fallen a splendid tear
 From the passion-flower at the gate.
 She is coming, my dove, my dear;
 She is coming, my life, my fate; 30
 The red rose cries, 'She is near, she is near;'
 And the white rose weeps, 'She is late;'
 The larkspur listens, 'I hear, I hear;'
 And the lily whispers, 'I wait.'

XI

She is coming, my own, my sweet; 35
Were it ever so airy a tread,
My heart would hear her and beat,
Were it earth in an earthy bed;
My dust would hear her and beat, 40
Had I lain for a century dead;
Would start and tremble under her feet,
And blossom in purple and red.

11 Christina Rossetti: *Selected Poems*

Discuss Rossetti's use of a playful speaking voice in 'Winter: My Secret'.

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]**

I tell my secret? No indeed, not I:
Perhaps some day, who knows?
But not today; it froze, and blows, and snows,
And you're too curious: fie!
You want to hear it? well: 5
Only, my secret's mine, and I won't tell.

Or, after all, perhaps there's none:
Suppose there is no secret after all,
But only just my fun. 10
Today's a nipping day, a biting day;
In which one wants a shawl,
A veil, a cloak, and other wraps:
I cannot ope to every one who taps,
And let the draughts come whistling thro' my hall;
Come bounding and surrounding me, 15
Come buffeting, astounding me,
Nipping and clipping thro' my wraps and all.
I wear my mask for warmth: who ever shows
His nose to Russian snows
To be pecked at by every wind that blows? 20
You would not peck? I thank you for good will,
Believe, but leave that truth untested still.

Spring's an expansive time: yet I don't trust
March with its peck of dust, 25
Nor April with its rainbow-crowned brief showers,
Nor even May, whose flowers
One frost may wither thro' the sunless hours.

Perhaps some languid summer day,
When drowsy birds sing less and less, 30
And golden fruit is ripening to excess,
If there's not too much sun nor too much cloud,
And the warm wind is neither still nor loud,
Perhaps my secret I may say,
Or you may guess.

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