

# OCR

Oxford Cambridge and RSA

## Friday 17 June 2016 – Morning

### A2 GCE ENGLISH LITERATURE

F663/01 Drama and Poetry pre-1800 (Closed Text)

Candidates answer on the Answer Booklet.

**OCR supplied materials:**

- 12 page Answer Booklet (OCR12)  
(sent with general stationery)

**Other materials required:**

None

**Duration:** 2 hours



*This is a Closed Text examination. No textbooks or sources of information are allowed in the examination room.*

#### INSTRUCTIONS TO CANDIDATES

- Write your name, centre number and candidate number in the spaces provided on the Answer Booklet. Please write clearly and in capital letters.
- Use black ink.
- Answer **two** questions: **one** question from Section A and **one** question from Section B.
- Read each question carefully. Make sure you know what you have to do before starting your answer.
- Do **not** write in the bar codes.

#### INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [ ] at the end of each question or part question.
- The total number of marks for this paper is **60**.
- This document consists of **8** pages. Any blank pages are indicated.

#### INSTRUCTION TO EXAMS OFFICER/INVIGILATOR

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**SECTION A – Shakespeare**

*A Midsummer Night's Dream*  
*Antony and Cleopatra*  
*King Lear*  
*The Tempest*

Answer **one** question from this Section.

***A Midsummer Night's Dream***

**Either**

- 1 (a) 'Both the Mechanicals and their play are crucial to the effects of *A Midsummer Night's Dream*.'
- By considering the dramatic role of the Mechanicals, evaluate this view. [30]

**Or**

- (b) 'Though lively and resourceful, the women of the play are always subject to male rule.'
- By considering the presentation of women in *A Midsummer Night's Dream*, evaluate this view. [30]

***Antony and Cleopatra***

**Either**

- 2 (a) 'A play about private emotions played out in a public arena.'
- Evaluate this view of *Antony and Cleopatra*. [30]

**Or**

- (b) By exploring the presentation of Enobarbus in *Antony and Cleopatra*, evaluate the view that 'Enobarbus is always at the heart of our experience of the play.' [30]

**King Lear****Either**

- 3 (a) By considering the dramatic presentation of Goneril and Regan in *King Lear*, evaluate the view that 'we know what they do; but it is hard to see why they do it.' [30]

**Or**

- (b) 'In every way, the end of the play denies justice.'

Evaluate this view of *King Lear*. [30]

**The Tempest****Either**

- 4 (a) 'Ariel is a non-human character who shows us a great deal about humanity.'

By considering the dramatic presentation of Ariel in *The Tempest*, evaluate this view. [30]

**Or**

- (b) 'The comedy is sometimes coarse, but it is important to the play's effects.'

By considering the comic elements of *The Tempest*, evaluate this view. [30]

**SECTION B – Drama and Poetry pre-1800**

Answer **one** question from this Section.

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

<b>Drama</b>	<b>Poetry</b>
John Ford: <i>'Tis Pity She's a Whore</i> Ben Jonson: <i>Volpone</i> John Webster: <i>The White Devil</i> Richard Brinsley Sheridan: <i>The Rivals</i>	Geoffrey Chaucer: <i>The Wife of Bath's Prologue and Tale</i> John Milton: <i>Paradise Lost Book Nine</i> Andrew Marvell: <i>Selected Poems</i> William Blake: <i>Songs of Innocence and Experience</i>

- 5 'Endings are always, in some sense, artificial.'

In the light of this view, consider ways in which writers conclude their work. In your answer, compare one drama text and one poetry text from the above lists. **[30]**

- 6 'What can male writers know or understand about women?'

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

- 7 'Arrogance is the most monstrous of faults.'

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

- 8 'It is rarely good for us to get what we want.'

In the light of this view, consider ways in which writers portray appetites and desires, and their consequences. In your answer, compare one drama text and one poetry text from the above lists. **[30]**

- 9 'Wrongdoing and villainy can provoke both admiration and disgust at the same time.'

In the light of this view, consider ways in which writers present wrongdoing and villainy. In your answer, compare one drama text and one poetry text from the above lists. **[30]**

- 10 'Seduction is most effectively accomplished through flattery.'

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

**END OF QUESTION PAPER**







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