

Park High School Year 12 into 13 Summer Bridging
OCR A Level English Literature
H472/01 Section B – Mr B Patel

All work must be students' own. Plagiarism of other candidates or sources will be penalised.

1. Complete a Component 1 Section A exam on *Hamlet*:

Answer both parts (a) and (b).

(a) Discuss the following passage from Act 1 Scene 2, exploring Shakespeare's use of language and its dramatic effects. [15]

Enter Horatio, Marcellus, and Bernardo

HORATIO Hail to your lordship!

HAMLET I am glad to see you well.
Horatio – or I do forget myself.

HORATIO The same, my lord, and your poor servant ever.

HAMLET Sir, my good friend. I'll change that name with you.
And what make you from Wittenberg, Horatio?
Marcellus?

MARCELLUS My good lord.

HAMLET I am very glad to see you. [*To Bernardo*] Good even, sir. –
But what, in faith, make you from Wittenberg?

HORATIO A truant disposition, good my lord.

HAMLET I would not hear your enemy say so;
Nor shall you do my ear that violence,
To make it truster of your own report
Against yourself. I know you are no truant.
But what is your affair in Elsinore?
We'll teach you to drink deep ere you depart.

HORATIO My lord, I came to see your father's funeral.

HAMLET I prithee do not mock me, fellow student;
I think it was to see my mother's wedding.

HORATIO Indeed, my lord, it followed hard upon.

HAMLET Thrift, thrift, Horatio! the funeral bak'd-meats
Did coldly furnish forth the marriage tables.
Would I had met my dearest foe in heaven
Or ever I had seen that day, Horatio!
My father – methinks I see my father.

HORATIO Where, my lord?

HAMLET In my mind's eye, Horatio.

HORATIO I saw him once; 'a was a goodly king.

HAMLET 'A was a man, take him for all in all,
I shall not look upon his like again.

HORATIO My lord, I think I saw him yester-night.

HAMLET Saw who?

HORATIO My lord, the King your father.

HAMLET The King my father!

HORATIO Season your admiration for a while
With an attent ear, till I may deliver,
Upon the witness of these gentlemen,
This marvel to you.

HAMLET For God's love, let me hear.

HORATIO Two nights together had these gentlemen,
Marcellus and Bernardo, on their watch,
In the dead waste and middle of the night,
Been thus encount'ed. A figure like your father,
Armed at point exactly, cap-a-pe,
Appears before them, and with solemn march
Goes slow and stately by them; thrice he walk'd
By their oppress'd and fear-surprised eyes,
Within his truncheon's length; whilst they, distill'd
Almost to jelly with the act of fear,
Stand dumb and speak not to him. This to me
In dreadful secrecy impart they did;
And I with them the third night kept the watch;
Where, as they had delivered, both in time,
Form of the thing, each word made true and good,
The apparition comes. I knew your father;
These hands are not more like.

And

(b) 'The play Hamlet shows a disturbing fascination with death.'

Using your knowledge of the play as a whole, show how far you agree with this view of Hamlet.

Remember to support your answer with reference to different interpretations. [15]

2. Complete a series of mindmaps on *The Duchess of Malfi*

Each student will create a mindmap on a character, a theme and a critical quote. That means each student **must** have **three** mindmaps completed in September. Ask yourself:

- What important events/quotes relate to or illustrate the subject of the mindmap?
- Which themes relate to the subject of the mindmap?
- What context is relevant to the subject of the mindmap (social, historical, literary or biographical)?
- Are there any interpretations or critical interpretations relevant to the mindmap.

A side of A4 is a suitable size for each mindmap.

No.	Name	Character	Theme	Critical Quote
1	Ikram	The Duchess	Deception	'Italy and Spain were seen as corrupt countries, where treachery and perversion flourished. Italians and Spaniards were regarded by many English men and women as deceitful, unreliable and vengeful, always working out treacherous plots and intrigues.' Rex Gibson in <i>Shakespearean and Jacobean Tragedy</i> (2000)
2	Kodie	Ferdinand	Family	'I conceive Ferdinand as a threatened aristocrat, frightened by the contamination of his ascriptive social rank and obsessively preoccupied with its defense.' Frank Whigham in 'Sexual and Social Mobility in <i>The Duchess of Malfi</i> ' (1985)
3	Smit	The Cardinal	Religion	'She prepared for her death kneeling, wearing a cross at her breast, and with her palms turned outward in the manner of a medieval Christian martyr. Some critics longed for more tragic grandeur and majesty, but all praised her noble simplicity.' David Carnegie on Peggy Ashcroft's mid-twentieth-century performance of <i>The Duchess</i> in <i>The Shakespeare Handbooks: Shakespeare's Contemporaries - John Webster: The Duchess of Malfi</i> (2014)

4	Leyla	Antonio	Folly	'[B]oth [Antonio and Bosola] are ambitious men without noble blood, and both are advanced, one because of his ruthlessness and reputation for melancholy, the other for sexual attractiveness and, it seems, personal worthiness.' John Russell Brown in 'Introduction' to the Revels Student Edition of the play (Manchester University Press, 1997)
5	Rhea	Bosola	Social Class and Hierarchy	'new Philosophy calls all in doubt Tis all in pieces, all coherence gone ... Prince, Subject, Father, Son gone' John Donne in <i>Anatomy of the World</i> , (on the astronomers and their new discoveries about the Earth in the universe), (1611)
6	Kacey	Julia	Love and Lust	'They [widows] were still very disturbing to notions of male authority, however, both because they were economically independent and because they were sexually experienced women not under the tutelage of a man.' Merry Wiesner in <i>Women and Gender in Early Modern Europe</i> (1993)
7	Sophyna	Cariola	Fate and Free Will	'The nature of Renaissance dynastic marriage served almost totally to objectify the woman. She became an object of commerce who – passed from father to husband – sealed a bargain of greater or lesser economic significance'. Theodora A. Jankowski in 'Defining/Confining the Duchess: Negotiating the Female Body in John Webster's <i>The Duchess of Malfi</i> ' (1990)
8	Hana	The Cardinal	Relationships	'The nature of Renaissance dynastic marriage served almost totally to objectify the woman. She became an object of commerce who – passed from father to husband – sealed a bargain of greater or lesser economic significance'. Theodora A. Jankowski in 'Defining/Confining the Duchess: Negotiating the Female Body in John Webster's <i>The Duchess of Malfi</i> ' (1990)
9	Dhyana	Ferdinand	Delusion	'Ferdinand's incestuous inclination toward his sister is a social posture, of hysterical compensation – a desperate desire to evade degrading association with inferiors.' Frank Whigham in 'Sexual and Social Mobility in <i>The Duchess of Malfi</i> ' (1985)
10	Shivam	Cariola	Good and Evil	'Revenge is a kind of wild justice' Francis Bacon in 'On Revenge' (1625)

11	Jamie	Antonio	Gender / Masculinity and Femininity	‘Ferdinand’s incestuous inclination toward his sister is a social posture, of hysterical compensation – a desperate desire to evade degrading association with inferiors.’ Frank Whigham in ‘Sexual and Social Mobility in <i>The Duchess of Malfi</i> ’ (1985)
12	Fatimah	Bosola	Ambition	‘The malcontent [...] would express dissatisfaction with himself and with everything around him: family, state, nature itself. Unhappy, and critical of everything and everybody, the malcontent was socially and psychologically dislocated. But he was also often an opportunist, seeking his own personal advancement in a society against which he raged so caustically.’ Rex Gibson in <i>Shakespearean and Jacobean Tragedy</i> (2000)
13	Sivanitha	Julia	Corruption	‘Italy and Spain were seen as corrupt countries, where treachery and perversion flourished. Italians and Spaniards were regarded by many English men and women as deceitful, unreliable and vengeful, always working out treacherous plots and intrigues.’ Rex Gibson in <i>Shakespearean and Jacobean Tragedy</i> (2000)
14	Sutharsan	The Duchess	Conflict	It is not hard to see why a social system which placed such rigid restrictions on married women would find widows threatening. Widows, like female sovereigns, brought together the apparently mutually exclusive categories of femininity and power and so constituted an anomalous but prominent category in early modern society.’ Dymphna Callaghan in ‘Introduction’ to <i>New Casebooks: The Duchess of Malfi</i> (2000).

3. Coursework

Final drafts of re-creative coursework on Annie Baker’s *The Flick* including clear breakdowns of word counts and all recommended changes. Word limit (excluding quotes from the text itself in the commentary) must be under 1,050.