



GCE A LEVEL

1720U40-1

ENGLISH LITERATURE – A2 UNIT 4

SHAKESPEARE

TUESDAY, 12 JUNE 2018 – AFTERNOON

2 hours plus your additional time allowance

ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

INSTRUCTIONS TO CANDIDATES

Answer ONE question in Section A and ONE question in Section B.

The same Shakespeare play must be chosen for both Section A and Section B. Write your answers in the separate answer booklet provided.

INFORMATION FOR CANDIDATES

Section A carries 45 marks and Section B carries 75 marks.

The number of marks is given in brackets at the end of each question or part-question.

You are advised to spend approximately 45 minutes on Section A and one hour 15 minutes on Section B.

You are reminded that assessment will take into account the quality of written communication used in your answers.

SECTION A: SHAKESPEARE EXTRACT

Answer ONE question in this section.

In your response, you are required to analyse how meanings are shaped.

EITHER,

KING LEAR

1. With close reference to the language and imagery in this extract, analyse Shakespeare's presentation of Goneril and Albany at this point in the play. [45]

ENTER ALBANY.

GONERIL I have been worth the whistle.

ALBANY

O Goneril!

You are not worth the dust which the rude

wind

Blows in your face. I fear your disposition:

That nature which contemns its origin

Cannot be border'd certain in itself;

She that herself will sliver and disbranch

From her material sap perforce must wither

And come to deadly use.

GONERIL No more; the text is foolish.

ALBANY Wisdom and goodness to the vile seem vile;
Filths savour but themselves. What have you
done?

Tigers, not daughters, what have you
perform'd?

A father, and a gracious aged man,
Whose reverence even the head-lugg'd bear
would lick,
Most barbarous, most degenerate, have you
madded.

Could my good brother suffer you to do it?
A man, a Prince, by him so benefited!
If that the heavens do not their visible spirits
Send quickly down to tame these vile
offences,

It will come:

Humanity must perforce prey on itself,
Like monsters of the deep.

GONERIL Milk-liver'd man!

That bear'st a cheek for blows, a head for
wrongs;

Who hast not in thy brows an eye discerning
Thine honour from thy suffering; that not
know'st

Fools do those villains pity who are punish'd
Ere they have done their mischief. Where's
thy drum?

France spreads his banners in our noiseless
land,
With plumed helm thy state begins to threat,
Whil'st thou, a moral fool, sits still, and cries
'Alack, why does he so?'

(Act 4, Scene ii)

OR,

ANTONY AND CLEOPATRA

2. With close reference to the language and imagery in this extract, analyse Shakespeare's presentation of Antony's thoughts and feelings at this point in the play. [45]

ANTONY **All is lost!**
This foul Egyptian hath betrayed me.
My fleet hath yielded to the foe, and
yonder
They cast their caps up and carouse
together
Like friends long lost. Triple-turn'd whore!
'tis thou
Hast sold me to this novice; and my heart
Makes only wars on thee. Bid them all fly;
For when I am reveng'd upon my charm,
I have done all. Bid them all fly; begone.
[EXIT SCARUS.]

Of all thy sex; most monster-like, be
shown
For poor'st diminutives, for doits, and let
Patient Octavia plough thy visage up
With her prepared nails.

[EXIT CLEOPATRA.]

(Act 4, scene xii)

OR,

HAMLET

3. With close reference to the language and imagery in this extract, analyse how Shakespeare presents Hamlet's thoughts and feelings at this point in the play. [45]

HAMLET

...Now I am alone.

O, what a rogue and peasant slave am I!

Is it not monstrous that this player here,

But in a fiction, in a dream of passion,

Could force his soul so to his own conceit

That from her working all his visage wann'd;

Tears in his eyes, distraction in's aspect,

A broken voice, and his whole function

suiting

With forms to his conceit? And all for

nothing!

For Hecuba!

What's Hecuba to him or he to Hecuba,

That he should weep for her? What would he

do,

Had he the motive and the cue for passion

That I have? He would drown the stage with

tears,

And cleave the general ear with horrid

speech;

Make mad the guilty, and appal the free,
 Confound the ignorant, and amaze indeed
 The very faculties of eyes and ears.

Yet I,

A dull and muddy-mettl'd rascal, peak,
 Like John-a-dreams, unpregnant of my

cause,

And can say nothing; no, not for a king

Upon whose property and most dear life

A damn'd defeat was made. Am I a coward?

Who calls me villain, breaks my pate across,

Plucks off my beard and blows it in my face,

Tweaks me by the nose, gives me the lie i' th'

throat

As deep as to the lungs? Who does me this?

Ha!

'Swounds, I should take it; for it cannot be

But I am pigeon-liver'd and lack gall

To make oppression bitter, or ere this

I should 'a fatted all the region kites

With this slave's offal! Bloody, bawdy villain!

Remorseless, treacherous, lecherous,

kindless villain!

(Act 2, scene ii)

OR,

HENRY IV PART 1

4. With close reference to the language and imagery in this extract, analyse Shakespeare's presentation of Prince Harry at this point in the play. [45]

Re-enter DOUGLAS; he fights with Falstaff, who falls down as if he were dead; Douglas withdraws. Hotspur is wounded, and falls.

HOTSPUR O, Harry, thou hast robb'd me of my youth!
 I better brook the loss of brittle life
 Than those proud titles thou hast won of
me:
 They wound my thoughts worse than thy
sword my flesh;
 But thoughts, the slaves of life, and life,
time's fool,
 And time, that takes survey of all the world,
 Must have a stop. O, I could prophesy,
 But that the earthy and cold hand of death
 Lies on my tongue. No, Percy, thou art dust
 And food for – [DIES.

PRINCE For worms, brave Percy. Fare thee well,
great heart!
 Ill-weav'd ambition, how much art thou

shrunk!

When that this body did contain a spirit,
 A kingdom for it was too small a bound;
 But now two paces of the vilest earth
 Is room enough. This earth that bears thee
 dead

Bears not alive so stout a gentleman.
 If thou wert sensible of courtesy,
 I should not make so dear a show of zeal;
 But let my favours hide thy mangled face,
 And, even in thy behalf, I'll thank myself
 For doing these fair rites of tenderness.
 Adieu, and take thy praise with thee to
 heaven!

Thy ignominy sleep with thee in the grave,
 But not rememb'rd in thy epitaph!

[HE SPIETH FALSTAFF ON THE GROUND.

What, old acquaintance! Could not all this
 flesh

Keep in a little life? Poor Jack, farewell!
 I could have better spar'd a better man.
 O, I should have a heavy miss of thee,
 If I were much in love with vanity!
 Death hath not struck so fat a deer to-day,
 Though many dearer, in this bloody fray.
 Embowell'd will I see thee by and by;
 Till then in blood by noble Percy lie. [EXIT.

(Act 5, scene iv)

OR,

THE TEMPEST

5. With close reference to the language and the imagery in this extract, analyse how Shakespeare presents Prospero's and Miranda's attitudes towards Caliban at this point in the play. [45]

PROSPERO

Thou most lying slave,
Whom stripes may move, not kindness! I
have us'd thee,
Filth as thou art, with human care, and
lodg'd thee
In mine own cell, till thou didst seek to
violate

The honour of my child.

CALIBAN

O ho, O ho! Would't had been done.
Thou didst prevent me; I had peopl'd
else
This isle with Calibans.

MIRANDA

Abhorred slave,
Which any print of goodness wilt not
take,
Being capable of all ill! I pitied thee,
Took pains to make thee speak, taught
thee each hour
One thing or other. When thou didst not,

savage,
 Know thine own meaning, but wouldst
 gabble like
 A thing most brutish, I endow'd thy
 purposes
 With words that made them known. But
 thy vile race,
 Though thou didst learn, had that in't
 which good natures
 Could not abide to be with; therefore
 wast thou
 Deservedly confin'd into this rock, who
 hadst
 Deserv'd more than a prison.

CALIBAN

You taught me language, and my profit
 on't
 Is, I know how to curse. The red plague
 rid you
 For learning me your language!

PROSPERO

Hag-seed, hence!
 Fetch us in fuel. And be quick, thou 'rt
 best,
 To answer other business. Shrug'st
 thou, malice?
 If thou neglect'st, or dost unwillingly
 What I command, I'll rack thee with old
 cramps,
 Fill all thy bones with aches, make thee
 roar,
 That beasts shall tremble at thy din.

CALIBAN

No, pray thee.

[ASIDE] I must obey. His art is of such

pow'r,

It would control my dam's god, Setebos,

And make a vassal of him.

PROSPERO

So, slave; hence!

[EXIT CALIBAN.]

(Act 1, scene ii)

SECTION B: SHAKESPEARE ESSAY

Answer ONE question in this section.

In your response, you are required to:

- analyse how meanings are shaped**
- demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received**
- show how different interpretations have informed your reading.**

KING LEAR

EITHER,

- 6. “The play is concerned more with the trials of parenthood than the trials of kingship.” Discuss this view of the play **King Lear**. [75]**

OR,

- 7. How far would you agree that in **King Lear** Shakespeare presents us with “a Christian play about a pagan world”? [75]**

ANTONY AND CLEOPATRA

EITHER,

8. “There is no tragedy in this tale of rulers who threw away their kingdoms for lust.” How far would you agree with this view of the play **Antony and Cleopatra**? [75]

OR,

9. “In **Antony and Cleopatra**, Shakespeare shows us that honour is defined by those who serve rather than those who lead.” Examine this view of the play. [75]

HAMLET

EITHER,

10. **“Shakespeare presents Hamlet as a tragic hero whose obsession with what is not real leaves him incapable of dealing with the real.” How far would you agree with this view of the play? [75]**

OR,

11. **“Shakespeare creates in Hamlet a kingdom where it is impossible to resist moral corruption.” Examine this view of the play. [75]**

HENRY IV PART 1

EITHER,

- 12. “In Henry IV Part 1 we witness on all levels the careless pursuit of personal honour.” Examine this view of the play. [75]**

OR,

- 13. “Instead of a history play relieved by comedy, we have a comedy with a sprinkling of history.” How far would you agree with this view of Henry IV Part 1? [75]**

THE TEMPEST

EITHER,

14. How far would you agree that “above all, **The Tempest** makes us question how best to rule and be ruled”? [75]

OR,

15. “Although the island may appear to be a ‘brave new world’, the audience is under no illusion that there is anything brave or indeed anything new about it.” Discuss this view of **The Tempest**.

[75]

END OF PAPER