



GCE A LEVEL

1720U40-1

FRIDAY, 16 JUNE 2023 – AFTERNOON

ENGLISH LITERATURE – A2 unit 4

Shakespeare

2 hours plus your additional time allowance

ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

INSTRUCTIONS TO CANDIDATES

Use black ink, black ball-point pen or your usual method.

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.

(Turn over)

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.

(Turn over)

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 Cordelia and Lear at this point in the play. [45 marks]**

(Turn over)

DOCTOR Please you, draw near. Louder
the music there!

**He draws the curtains and
discovers Lear asleep in bed.**

CORDELIA O my dear father! Restoration
hang
Thy medicine on my lips, and
let this kiss
Repair those violent harms
that my two sisters
Have in thy reverence made.

KENT Kind and dear princess!

CORDELIA Had you not been their father,
these white flakes
Did challenge pity of them.

Was this a face
To be oppos'd against the
warring winds?
To stand against the deep
dread bolted thunder?

(Turn over)

LEAR You do me wrong to take me
out o' th' grave.
Thou art a soul in bliss; but I
am bound
Upon a wheel of fire, that
mine own tears
Do scald like molten lead.

CORDELIA Sir, do you know me?

LEAR You are a spirit, I know. Where
did you die?

CORDELIA Still, still far wide!

(Act 4, Scene vii)

(Turn over)

**ANTONY
CLEOPATRA**

Most sweet queen –
Nay, pray you seek no
colour for your going,
But bid farewell, and go.

When you sued staying,
Then was the time for
words. No going then!
Eternity was in our lips and
eyes,

Bliss in our brows' bent,
none our parts so poor
But was a race of heaven.

They are so still,
Or thou, the greatest soldier
of the world,
Art turn'd the greatest liar.

**ANTONY
CLEOPATRA**

How now, lady!
I would I had thy inches.

Thou shouldst know
There were a heart in Egypt.

(Turn over)

OR,

Hamlet

3. With close reference to the language and imagery in this extract, analyse how Shakespeare presents King Claudius at this point in the play.

[45 marks]

KING Laertes, was your father dear to
you?
Or are you like the painting of a
sorrow,
A face without a heart?

LAERTES Why ask you this?
KING Not that I think you did not love
your father;
But that I know love is begun
by time,
And that I see, in passages of
proof,

(Turn over)

Time qualifies the spark and
fire of it.
There lives within the very
flame of love
A kind of wick or snuff that will
abate it;
And nothing is at a like
goodness still;
For goodness, growing to a
pleurisy,
Dies in his own too much. That
we would do,
We should do when we would;
for this 'would' changes,
And hath abatements and
delays as many
As there are tongues, are
hands, are accidents;
And then this 'should' is like a
spend-thrift's sigh

(Turn over)

15

**The Frenchman gave you; bring
you, in fine, together,
And wager on your heads. He,
being remiss,
Most generous, and free from all
contriving,
Will not peruse the foils; so that
with ease
Or with a little shuffling, you
may choose
A sword unbated, and, in a pass
of practice,
Requite him for your father.**

(Act 4, Scene vii)

(Turn over)

OR,

King Henry IV Part 1

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

**Enter the KING,
NORTHUMBERLAND,
WORCESTER, HOTSPUR, SIR
WALTER BLUNT, with Others.**

KING My blood hath been too cold and
temperate,
Unapt to stir at these indignities,
And you have found me; for
accordingly
You tread upon my patience. But
be sure

(Turn over)

KING

**Worcester, get thee gone; for I
do see
Danger and disobedience in
thine eye.**

**O, sir, your presence is too
bold and peremptory,
And majesty might never yet
endure
The moody frontier of a servant
brow.**

**You have good leave to leave
us; when we need
Your use and counsel, we shall
send for you.**

[EXIT WORCESTER.]

You were about to speak.

(Turn over)

NORTHUMBERLAND

**Yea, my
good lord.
Those prisoners
in your Highness'
name demanded,
Which Harry Percy
here at Holmedon
took,
Were, as he says,
not with such
strength denied
As is delivered to
your Majesty.
Either envy,
therefore, or
misprision
Is guilty of this
fault, and not my
son.**

(Act 1, Scene iii)

(Turn over)

Subject his coronet to his
crown, and bend
The dukedom, yet unbow'd –
alas, poor Milan! –
To most ignoble stooping.

MIRANDA

O the heavens!

PROSPERO

Mark his condition, and th'
event, then tell me,
If this might be a brother.

(Act 1, Scene ii)

(Turn over)

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.**

(Turn over)

King Lear

EITHER,

6. How far would you agree that “in the play **King Lear**, Shakespeare presents a kingdom disordered by personal and political self-interest”? Your response must include close reference to relevant contexts.

[75 marks]

OR,

7. “**King Lear** unsettles established ideas about the values of obedience and loyalty.” Discuss this view of the play. Your response must include close reference to relevant contexts.

[75 marks]

(Turn over)

Antony and Cleopatra

EITHER,

- 8. “Antony is both a flawed leader and a flawed man.” In the light of this view, examine Shakespeare’s exploration of leadership in the play *Antony and Cleopatra*. Your response must include close reference to relevant contexts.**

[75 marks]

OR,

- 9. How far would you agree that “in the play *Antony and Cleopatra*, we see a world made unstable through the conflict between pleasure and duty”? Your response must include close reference to relevant contexts.**

[75 marks]

(Turn over)

Hamlet

EITHER,

- 10. “A struggle for identity in a world where everyone is playing a part.” How far would you agree with this view of the play Hamlet? Your response must include close reference to relevant contexts.**

[75 marks]

OR,

- 11. Examine the view that “Shakespeare’s play Hamlet is less about revenge and more about the consequences of excessive grief.” Your response must include close reference to relevant contexts.**

[75 marks]

(Turn over)

King Henry IV Part 1

EITHER,

- 12. How far would you agree that “Shakespeare’s main concern in the play King Henry IV Part 1 is to show the struggle for political authority”? Your response must include close reference to relevant contexts. [75 marks]**

OR,

- 13. “King Henry IV Part 1 is quite simply a play about personal reputation.” Discuss this view of the play. Your response must include close reference to relevant contexts. [75 marks]**

(Turn over)

The Tempest

EITHER,

- 14. How far would you agree that “in The Tempest, Shakespeare draws a fine line between authority and tyranny”? Your response must include close reference to relevant contexts. [75 marks]**

OR,

- 15. “Despite its dramatic focus on art and music, the play exposes humankind’s most uncivilised qualities.” Examine this view of The Tempest. Your response must include close reference to relevant contexts. [75 marks]**

END OF PAPER