



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.

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]

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.

(Turn over)

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?
 In the most terrible and nimble stroke
 Of quick cross lightning? to watch – poor
 perdu! –
 With this thin helm? Mine enemy's dog,
 Though he had bit me, should have stood
 that night
 Against my fire; and wast thou fain, poor
 father,
 To hovel thee with swine and rogues
 forlorn,
 In short and musty straw? Alack, alack!
 'Tis wonder that thy life and wits at once
 Had not concluded all. – He wakes; speak
 to him.

DOCTOR Madam, do you; 'tis fittest.

CORDELIA How does my royal lord? How fares your
 Majesty?

(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)

OR,

Antony and Cleopatra

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

[45 marks]

CLEOPATRA Why should I think you can be mine and
true,
 Though you in swearing shake the throned
gods,
 Who have been false to Fulvia? Riotous
madness,
 To be entangled with those mouth-made
vows,
 Which break themselves in swearing!

ANTONY Most sweet queen –

CLEOPATRA 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,

(Turn over)

Or thou, the greatest soldier of the world,
Art turn'd the greatest liar.

ANTONY

How now, lady!

CLEOPATRA I would I had thy inches. Thou shouldst know
There were a heart in Egypt.

ANTONY

Hear me, Queen:

The strong necessity of time commands
Our services awhile; but my full heart
Remains in use with you. Our Italy
Shines o'er with civil swords: Sextus

Pompeius

Makes his approaches to the port of Rome;
Equality of two domestic powers
Breed scrupulous faction; the hated, grown
to strength,

Are newly grown to love. The condemn'd

Pompey,

Rich in his father's honour, creeps apace
Into the hearts of such as have not thrived
Upon the present state, whose numbers

threaten;

And quietness, grown sick of rest, would

purge

By any desperate change. My more

particular,

And that which most with you should safe

my going,

Is Fulvia's death.

(Act 1, Scene iii)

(Turn over)

That hurts by easing. But to the quick of th'
 ulcer:
 Hamlet comes back; what would you
 undertake
 To show yourself in deed your father's son
 More than in words?

LAERTES
KING

To cut his throat i' th' church.
 No place, indeed, should murder
 sanctuarize;
 Revenge should have no bounds. But, good
 Laertes,
 Will you do this? Keep close within your
 chamber.
 Hamlet return'd shall know you are come
 home.
 We'll put on those shall praise your
 excellence,
 And set a double varnish on the fame
 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
 I will from henceforth rather be myself,
 Mighty and to be fear'd, than my
condition,
 Which hath been smooth as oil, soft as
young down,
 And therefore lost that title of respect
 Which the proud soul ne'er pays but to
the proud.

WORCESTER Our house, my sovereign liege, little
deserves
 The scourge of greatness to be us'd on it –
 And that same greatness too which our
own hands
 Have help to make so portly.

(Turn over)

NORTHUMBERLAND My lord –
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.]

NORTHUMBERLAND You were about to speak.
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)

OR,

The Tempest

5. With close reference to the language and imagery in this extract, examine Shakespeare's presentation of Prospero's thoughts and feelings at this point in the play. [45 marks]

PROSPERO

I pray thee, mark me.

I thus neglecting worldly ends, all

dedicated

To closeness and the bettering of my mind

With that which, but by being so retir'd,

O'er-priz'd all popular rate, in my false

brother

Awak'd an evil nature; and my trust,

Like a good parent, did beget of him

A falsehood, in its contrary as great

As my trust was; which had indeed no limit,

A confidence sans bound. He being thus

lorded,

Not only with what my revenue yielded,

But what my power might else exact, like

one

Who having into truth, by telling of it,

Made such a sinner of his memory,

To credit his own lie – he did believe

(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.

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]

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]

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]**

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