



**GCE A LEVEL**

**1720U40-1**

**MONDAY, 20 JUNE 2022 – 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**

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

**(Turn over)**

**LEAR** Your name, fair gentlewoman?  
**GONERIL** This admiration, sir, is much o'  
th' savour  
Of other your new pranks. I do  
beseech you  
To understand my purposes  
aright.  
As you are old and reverend,  
should be wise.  
Here do you keep a hundred  
knights and squires;  
Men so disorder'd, so debosh'd  
and bold,  
That this our court, infected  
with their manners,  
Shows like a riotous inn.  
Epicurism and lust  
Make it more like a tavern or a  
brothel  
Than a grac'd palace. The  
shame itself doth speak

(Turn over)





**8**

**Which, like an engine, wrench'd  
my frame of nature  
From the fix'd place; drew from  
my heart all love  
And added to the gall. O Lear,  
Lear, Lear!**

**(Act 1, Scene iv)**

**(Turn over)**

**OR,**

## **ANTONY AND CLEOPATRA**

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

**[45 marks]**

**(Turn over)**

**Cleopatra's palace.**

**Enter ANTONY and EROS.**

**ANTONY** Eros, thou yet behold'st me?

**EROS** Ay, noble lord.

**ANTONY** Sometime we see a cloud that's  
dragonish;  
A vapour sometime like a bear or  
lion,  
A tower'd citadel, a pendent  
rock,  
A forked mountain, or blue  
promontory  
With trees upon't that nod unto  
the world  
And mock our eyes with air.  
Thou hast seen these signs;  
They are black vesper's  
pageants.

**EROS** Ay, my lord.

(Turn over)

**ANTONY** That which is now a horse, even  
 with a thought  
 The rack dislimns, and makes it  
 indistinct,  
 As water is in water.

**EROS** It does, my lord.

**ANTONY** My good knave Eros, now thy  
 captain is  
 Even such a body. Here I am  
 Antony;  
 Yet cannot hold this visible  
 shape, my knave.  
 I made these wars for Egypt; and  
 the Queen –  
 Whose heart I thought I had, for  
 she had mine,  
 Which, whilst it was mine, had  
 annex'd unto't  
 A million moe, now lost – she,  
 Eros, has  
 Pack'd cards with Caesar, and  
 false-play'd my glory

(Turn over)

Unto an enemy's triumph.  
Nay, weep not, gentle Eros;  
there is left us  
Ourselves to end ourselves.

Enter MARDIAN.

O, thy vile lady!  
She has robb'd me of my  
sword.

MARDIAN

No, Antony;  
My mistress lov'd thee, and her  
fortunes mingled  
With thine entirely.

ANTONY

Hence, saucy  
eunuch; peace!  
She hath betray'd me, and shall  
die the death.

MARDIAN

Death of one person can be  
paid but once,  
And that she has discharg'd.  
What thou wouldst do  
Is done unto thy hand. The last  
she spake

(Turn over)

**13**

**Was 'Antony! most noble  
Antony!'**

**Then in the midst a tearing  
groan did break**

**The name of Antony; it was  
divided**

**Between her heart and lips.**

**She rend'ed life,**

**Thy name so buried in her.**

**(Act 4, Scene xiv)**

**(Turn over)**

**OR,**

**HAMLET**

- 3. With close reference to the language and imagery in this extract, analyse how Shakespeare presents Hamlet at this point in the play. [45 marks]**

**(Turn over)**

**QUEEN** O Hamlet, thou hast cleft my  
heart in twain.

**HAMLET** O, throw away the worser part of  
it,  
And live the purer with the other  
half.

Good night – but go not to my  
uncle's bed;  
Assume a virtue, if you have it  
not.

That monster custom, who all  
sense doth eat,  
Of habits devil, is angel yet in  
this,

That to the use of actions fair  
and good

He likewise gives a frock or  
livery

That aptly is put on. Refrain  
to-night;

And that shall lend a kind of  
easiness

(Turn over)

To the next abstinence; the next  
more easy;  
For use almost can change the  
stamp of nature,  
And either curb the devil, or  
throw him out,  
With wondrous potency. Once  
more, good night;  
And when you are desirous to  
be blest,  
I'll blessing beg of you. For this  
same lord  
I do repent; but Heaven hath  
pleas'd it so,  
To punish me with this, and this  
with me,  
That I must be their scourge and  
minister.  
I will bestow him, and will  
answer well  
The death I gave him. So, again,  
good night.

(Turn over)

I must be cruel only to be kind;  
Thus bad begins and worse  
remains behind.

One word more, good lady.

**QUEEN** What shall I do?

**HAMLET** Not this, by no means, that I bid  
you do:

Let the bloat King tempt you  
again to bed;

Pinch wanton on your cheek;  
call you his mouse;

And let him, for a pair of reechy  
kisses,

Or paddling in your neck with  
his damn'd fingers,

Make you to ravel all this matter  
out,

That I essentially am not in  
madness,

But mad in craft.

(Act 3, Scene iv)

(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 the relationship between King Henry and his son the Prince of Wales at this point in the play. [45 marks]

**Enter the KING, the PRINCE OF WALES, and LORDS.**

**KING** Lords, give us leave; the Prince of Wales and I  
Must have some private conference;  
but be near at hand,  
For we shall presently have need of  
you.

**[Exeunt Lords.]**

**(Turn over)**

I know not whether God will have it  
so,  
For some displeasing service I have  
done,  
That, in his secret doom, out of my  
blood  
He'll breed revengement and a  
scourge for me;  
But thou dost in thy passages of  
life  
Make me believe that thou art only  
mark'd  
For the hot vengeance and the rod  
of heaven  
To punish my mistreadings. Tell me  
else,  
Could such inordinate and low  
desires,  
Such poor, such bare, such lewd,  
such mean attempts,  
Such barren pleasures, rude  
society,

(Turn over)

As thou art match'd withal and  
grafted to,  
Accompany the greatness of thy  
blood

And hold their level with thy  
princely heart?

**PRINCE** So please your Majesty, I would I  
could

Quit all offences with as clear  
excuse,

As well as I am doubtless I can  
purge

Myself of many I am charg'd  
withal;

Yet such extenuation let me beg,  
As, in reproof of many tales  
devis'd,

Which oft the ear of greatness  
needs must hear,

By smiling pick-thanks and base  
news-mongers,

(Turn over)

I may, for some things true,  
wherein my youth  
Hath faulty wand'ered and  
irregular,  
Find pardon on my true  
submission.

**KING**

God pardon thee! Yet let me  
wonder, Harry,  
At thy affections, which do hold  
a wing  
Quite from the flight of all thy  
ancestors.  
Thy place in council thou hast  
rudely lost,  
Which by thy younger brother is  
supplied,  
And art almost an alien to the  
hearts  
Of all the court and princes of  
my blood.

(Act 3, Scene ii)

(Turn over)

OR,

## THE TEMPEST

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

[45 marks]

**FERDINAND** Where should this music be?  
I' th' air or th' earth?  
It sounds no more; and sure  
it waits upon  
Some god o' th' island.  
Sitting on a bank,  
Weeping again the King my  
father's wreck,  
This music crept by me upon  
the waters,  
Allaying both their fury and  
my passion

(Turn over)

**With its sweet air; thence I have  
follow'd it,  
Or it hath drawn me rather. But  
'tis gone.**

**No, it begins again.**

**Ariel's Song.**

**Full fathom five thy father  
lies;**

**Of his bones are coral  
made;**

**Those are pearls that were  
his eyes;**

**Nothing of him that doth  
fade**

**But doth suffer a  
sea-change**

**Into something rich and  
strange.**

**Sea-nymphs hourly ring  
his knell:**

**BURDEN. Ding-dong.**

**(Turn over)**

Hark! now I hear them –  
Ding-dong bell.

**FERDINAND** The ditty does remember my  
drown'd father.

This is no mortal business,  
nor no sound  
That the earth owes. I hear it  
now above me.

**PROSPERO** The fringed curtains of thine  
eye advance,  
And say what thou seest  
yond.

**MIRANDA** What is't? a spirit?  
Lord, how it looks about!  
Believe me, sir,  
It carries a brave form. But  
'tis a spirit.

**PROSPERO** No, wench; it eats and sleeps  
and hath such senses  
As we have, such. This  
gallant which thou seest

(Turn over)

Was in the wreck; and but  
    he's something stain'd  
With grief, that's beauty's  
    canker, thou mightst call  
    him

A goodly person. He hath  
    lost his fellows,  
And strays about to find 'em.

MIRANDA

    I might call him  
A thing divine; for nothing  
    natural  
I ever saw so noble.

(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.**

**(Turn over)**

**KING LEAR**

**EITHER,**

- 6. How far would you agree that “the play KING LEAR offers no hope, only despair”? Your response must include close reference to relevant contexts. [75 marks]**

**OR,**

- 7. “The Gloucester sub-plot adds nothing to the story of a king and his tragic downfall.” Examine this view of the play KING LEAR, making close reference to relevant contexts. [75 marks]**

**(Turn over)**

## **ANTONY AND CLEOPATRA**

**EITHER,**

8. **“A play which depicts above all else the consequences of disloyalty.” How far would you agree with this view of the play ANTONY AND CLEOPATRA? Your response must include close reference to relevant contexts. [75 marks]**

**OR,**

9. **“ANTONY AND CLEOPATRA has little more to offer its audience than the story of a weak man destroyed by a strong woman.” Discuss this view of the play, making close reference to relevant contexts.**

**[75 marks]**

**(Turn over)**

**HAMLET**

**EITHER,**

- 10. How far would you agree that “the play’s central idea is that of Hamlet’s inadequacy as an avenger”? Your response must include close reference to relevant contexts.**

**[75 marks]**

**OR,**

- 11. “A personal tragedy created by state affairs.” Examine this view of the play HAMLET, making close reference to relevant contexts.**

**[75 marks]**

**(Turn over)**

**KING HENRY IV PART 1**

**EITHER,**

- 12. Examine the view that “KING HENRY IV PART 1 is a play which shows the struggle to move on in a world overshadowed by the past”. Your response must include close reference to relevant contexts.**
- [75 marks]**

**OR,**

- 13. “This history play has little to teach us other than how we measure fitness for kingship.” How far would you agree with this view of KING HENRY IV PART 1? Your response must include close reference to relevant contexts. [75 marks]**

**(Turn over)**

## **THE TEMPEST**

**EITHER,**

- 14. “Although the end of the play promises reconciliation, it is the play’s focus on punishment which leaves the most lasting impression.” Consider how far you would agree with this view of THE TEMPEST, making close reference to relevant contexts. [75 marks]**

**OR,**

- 15. Discuss the view that “THE TEMPEST celebrates the unreal to such an extent that we cannot take the play seriously”. Your response must include close reference to relevant contexts. [75 marks]**

**END OF PAPER**