



**GCE A LEVEL**

**1720U40-1**

**TUESDAY, 11 JUNE 2019 – 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.**

## **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 Lear at this point in the play. [45]**

**LEAR** O, ho, are you there with me? No eyes in your head nor no money in your purse? Your eyes are in a heavy case, your purse in a light; yet you see how this world goes.

**GLOUCESTER** I see it feelingly.

**LEAR** What, art mad? A man may see how this world goes with no eyes. Look with thine ears. See how yond justice rails upon yond simple thief. Hark, in thine ear: change places and, handy-dandy, which is the justice, which is the thief? Thou hast seen a farmer's dog bark at a beggar?

**GLOUCESTER** Ay, sir.

**LEAR**

**And the creature run from the cur?  
There thou mightst behold the great  
image of authority: a dog's obey'd in  
office.**

**Thou rascal beadle, hold thy bloody  
hand.**

**Why dost thou lash that whore? Strip  
thy own back;**

**Thou hotly lusts to use her in that kind  
For which thou whip'st her. The usurer  
hangs the cozener.**

**Through tatter'd clothes small vices do  
appear;**

**Robes and furr'd gowns hide all. Plate  
sin with gold,**

**And the strong lance of justice hurtless  
breaks;**

**Arm it in rags, a pigmy's straw does  
pierce it.**

**None does offend, none – I say none; I'll  
able 'em.**

**Take that of me, my friend, who have the  
power**

**To seal th' accuser's lips. Get thee glass  
eyes,**

**And, like a scurvy politician, seem  
To see the things thou dost not. Now,  
now, now, now!**

**Pull off my boots. Harder, harder – so.**

**EDGAR** O, matter and impertinency mix'd!  
Reason in madness!

**LEAR** If thou wilt weep my fortunes, take my  
eyes.  
I know thee well enough; thy name is  
Gloucester.  
Thou must be patient; we came crying  
hither.  
Thou know'st the first time that we  
smell the air  
We wawl and cry. I will preach to thee.  
Mark.

**(Act 4, scene vi)**

**OR,**

## **Antony and Cleopatra**

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



**CLEOPATRA** No more but e'en a woman, and  
commanded  
By such poor passion as the maid that  
milks  
And does the meanest chares. It were for  
me  
To throw my sceptre at the injurious  
gods;  
To tell them that this world did equal  
theirs  
Till they had stol'n our jewel. All's but  
nought;  
Patience is sottish, and impatience does  
Become a dog that's mad. Then is it sin  
To rush into the secret house of death  
Ere death dare come to us? How do you,  
women?  
What, what! good cheer! Why, how now,  
Charmian!  
My noble girls! Ah, women, women, look,  
Our lamp is spent, it's out! Good sirs,  
take heart.  
We'll bury him; and then, what's brave,  
what's noble,  
Let's do it after the high Roman fashion,  
And make death proud to take us. Come,  
away;  
This case of that huge spirit now is cold.

**Ah, women, women! Come; we have no  
friend  
But resolution and the briefest end.**

**[Exeunt, those above bearing off Antony's  
body.]**

**(Act 4, scene xv)**

**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]**

**GUILDENSTERN** What should we say, my lord?

**HAMLET** Why any thing. But to th' purpose: you were sent for; and there is a kind of confession in your looks, which your modesties have not craft enough to colour; I know the good King and Queen have sent for you.

**ROSENCRANTZ** To what end, my lord?

**HAMLET** That you must teach me. But let me conjure you by the rights of our fellowship, by the consonancy of our youth, by the obligation of our ever-preserved love, and by what more dear a better proposer can charge you withal, be even and direct with me, whether you were sent for or no?

**ROSENCRANTZ** [Aside to Guildenstern]  
What say you?

**HAMLET** [Aside] Nay, then, I have an eye of you. – If you love me, hold not off.

**GUILDENSTERN** My lord, we were sent for.

**HAMLET**

I will tell you why; so shall my anticipation prevent your discovery, and your secrecy to the King and Queen moult no feather. I have of late – but wherefore I know not – lost all my mirth, forgone all custom of exercises; and indeed it goes so heavily with my disposition that this goodly frame, the earth, seems to me a sterile promontory; this most excellent canopy the air, look you, this brave o’er-hanging firmament, this majestical roof fretted with golden fire – why, it appeareth no other thing to me than a foul and pestilent congregation of vapours. What a piece of work is a man! How noble in reason! how infinite in faculties! in form and moving, how express and admirable! in action, how like an angel! in apprehension, how like a god! the beauty of the world! the paragon of animals! And yet, to me, what is this quintessence of dust? Man delights not me – no, nor woman neither, though by your smiling you seem to say so.

**(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 Hotspur's and Vernon's attitudes towards Prince Harry at this point in the play. [45]**

**HOTSPUR** He shall be welcome too. Where is his son,  
The nimble-footed madcap Prince of Wales,  
And his comrades that daff'd the world  
aside  
And bid it pass?

**VERNON** All furnish'd, all in arms;  
All plum'd like estridges, that with the wind  
Bated like eagles having lately bath'd;  
Glittering in golden coats, like images;  
As full of spirit as the month of May  
And gorgeous as the sun at midsummer;  
Wanton as youthful goats, wild as young  
bulls.  
I saw young Harry with his beaver on,  
His cushes on his thighs, gallantly arm'd,  
Rise from the ground like feathered  
Mercury,  
And vaulted with such ease into his seat  
As if an angel dropp'd down from the  
clouds  
To turn and wind a fiery Pegasus,  
And witch the world with noble  
horsemanship.

**HOTSPUR** No more, no more; worse than the sun in  
March,  
This praise doth nourish agues. Let them  
come.  
They come like sacrifices in their trim,  
And to the fire-ey'd maid of smoky war  
All hot and bleeding will we offer them.  
The mailed Mars shall on his altar sit  
Up to the ears in blood. I am on fire  
To hear this rich reprisal is so nigh  
And yet not ours. Come, let me taste my  
horse,  
Who is to bear me like a thunderbolt  
Against the bosom of the Prince of Wales.  
Harry to Harry shall, hot horse to horse,  
Meet, and ne'er part till one drop down a  
corse.  
O that Glendower were come!

**(Act 4, scene i)**

**OR,**

**The Tempest**

- 5. With close reference to the language and imagery in this extract, analyse how Shakespeare presents ideas about Miranda's marriage to Ferdinand at this point in the play. [45]**

**Before Prospero's cell.**

**Enter PROSPERO, FERDINAND, and  
MIRANDA.**

**PROSPERO** If I have too austerely punish'd you,  
Your compensation makes amends; for I  
Have given you here a third of mine own  
life,  
Or that for which I live; who once again  
I tender to thy hand. All thy vexations  
Were but my trials of thy love, and thou  
Hast strangely stood the test; here, afore  
heaven,  
I ratify this my rich gift. O Ferdinand!  
Do not smile at me that I boast her off,  
For thou shalt find she will outstrip all  
praise,  
And make it halt behind her.

**FERDINAND** I do believe it  
Against an oracle.

**PROSPERO** Then, as my gift, and thine own  
acquisition  
Worthily purchas'd, take my daughter. But  
If thou dost break her virgin-knot before  
All sanctimonious ceremonies may  
With full and holy rite be minist'ed,

No sweet aspersion shall the heavens let  
 fall  
 To make this contract grow; but barren  
 hate,  
 Sour-ey'd disdain, and discord, shall  
 bestrew  
 The union of your bed with weeds so  
 loathly  
 That you shall hate it both. Therefore take  
 heed,  
 As Hymen's lamps shall light you.

**FERDINAND**

**As I hope**

For quiet days, fair issue, and long life,  
 With such love as 'tis now, the murkiest  
 den,  
 The most opportune place, the strong'st  
 suggestion  
 Our worser genius can, shall never melt  
 Mine honour into lust, to take away  
 The edge of that day's celebration,  
 When I shall think or Phoebus' steeds are  
 founder'd  
 Or Night kept chain'd below.

**(Act 4, scene 1)**

**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 bleak world of King Lear Shakespeare leaves us in no doubt that loyal service earns no rewards”? [75]**

**OR,**

- 7. “King Lear makes its audience think in different ways about attitudes towards madness.” Discuss this view of the play. [75]**

## **Antony and Cleopatra**

**EITHER,**

- 8. “The play explores the abuse of all kinds of power.” How far would you agree with this view of the play **Antony and Cleopatra**? [75]**

**OR,**

- 9. “Above all, Antony and Cleopatra are tragic victims of their own excessive appetites for each other.” Examine this view of the play **Antony and Cleopatra**. [75]**

## Hamlet

### **EITHER,**

10. **“Religion and the supernatural are to blame for Hamlet’s inadequacies as an avenger.” How far would you agree with this view of the play? [75]**

### **OR,**

11. **“Women have no voice in this play: their dramatic importance derives only from their treatment by men.” Examine this view of the play Hamlet. [75]**

## Henry IV Part 1

**EITHER,**

12. “Falstaff may entertain an audience but his character is portrayed as fundamentally irrelevant to the development of a future king.” How far would you agree with this view of the play **Henry IV Part 1?** [75]

**OR,**

13. Examine the view that “in **Henry IV Part 1** Shakespeare presents rebels in a more sympathetic light than the systems they oppose.” [75]

## **The Tempest**

**EITHER,**

14. “Although the island is apparently far removed from the world of Milan, there is no escaping the influence of the past.” Discuss this view of **The Tempest**. [75]

**OR,**

15. How far would you agree that “in **The Tempest**, magic is presented as a distraction from the main concerns of the play”? [75]

**END OF PAPER**