



## GCE A LEVEL

1720U40-1



S24-1720U40-1

**FRIDAY, 14 JUNE 2024 – AFTERNOON**

### **ENGLISH LITERATURE – A2 unit 4**

**Shakespeare**

**2 hours**

1720U401  
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#### **ADDITIONAL MATERIALS**

A WJEC pink 16-page answer booklet.

#### **INSTRUCTIONS TO CANDIDATES**

Use black ink or black ball-point pen.

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]

*Before a hovel on the heath.  
Storm still. Enter LEAR, KENT, and Fool.*

KENT Here is the place, my lord; good my lord, enter.  
The tyranny of the open night's too rough  
For nature to endure.

LEAR Let me alone.

KENT Good my lord, enter here.

LEAR Wilt break my heart?

KENT I had rather break mine own. Good my lord, enter.

LEAR Thou think'st 'tis much that this contentious storm  
Invades us to the skin; so 'tis to thee,  
But where the greater malady is fix'd,  
The lesser is scarce felt. Thou'dst shun a bear;  
But if thy flight lay toward the roaring sea,  
Thou'dst meet the bear i' th' mouth. When the mind's free  
The body's delicate; this tempest in my mind  
Doth from my senses take all feeling else,  
Save what beats there. Filial ingratitude!  
Is it not as this mouth should tear this hand  
For lifting food to't? But I will punish home.  
No, I will weep no more. In such a night,  
To shut me out! Pour on; I will endure.  
In such a night as this! O Regan, Goneril!  
Your old kind father, whose frank heart gave all!  
O, that way madness lies; let me shun that;  
No more of that.

KENT Good my lord, enter here.

LEAR Prithee go in thyself; seek thine own ease.  
This tempest will not give me leave to ponder  
On things would hurt me more. But I'll go in.  
[To the Fool] In, boy; go first. – You house-less poverty –  
Nay, get thee in. I'll pray, and then I'll sleep.

*[Exit Fool.]*

(Act 3 Scene iv)

Or,

*Antony and Cleopatra*

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

ENOBARBUS

Your ships are not well mann'd;  
 Your mariners are muleteers, reapers, people  
 Ingross'd by swift impress. In Caesar's fleet  
 Are those that often have 'gainst Pompey fought;  
 Their ships are yare; yours heavy. No disgrace  
 Shall fall you for refusing him at sea,  
 Being prepar'd for land.

ANTONY  
 ENOBARBUS

By sea, by sea.  
 Most worthy sir, you therein throw away  
 The absolute soldiership you have by land;  
 Distract your army, which doth most consist  
 Of war-mark'd footmen; leave unexecuted  
 Your own renowned knowledge; quite forgo  
 The way which promises assurance; and  
 Give up yourself merely to chance and hazard  
 From firm security.

ANTONY  
 CLEOPATRA  
 ANTONY

I'll fight at sea.  
 I have sixty sails, Caesar none better.  
 Our overplus of shipping will we burn,  
 And, with the rest full-mann'd, from th' head of Actium  
 Beat th' approaching Caesar. But if we fail,  
 We then can do't at land.

*Enter a Messenger.*

MESSENGER

Thy business?  
 The news is true, my lord: he is described;  
 Caesar has taken Toryne.

ANTONY

Can he be there in person? 'Tis impossible –  
 Strange that his power should be. Canidius,  
 Our nineteenth legions thou shalt hold by land,  
 And our twelve thousand horse. We'll to our ship.  
 Away, my Thetis!

(Act 3, Scene vii)

Or,

***Hamlet***

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

GHOST                    ...O, horrible! O, horrible! most horrible!  
 If thou hast nature in thee, bear it not;  
 Let not the royal bed of Denmark be  
 A couch for luxury and damned incest.  
 But, howsoever thou pursuest this act,  
 Taint not thy mind, nor let thy soul contrive  
 Against thy mother aught; leave her to heaven,  
 And to those thorns that in her bosom lodge  
 To prick and sting her. Fare thee well at once.  
 The glowworm shows the matin to be near,  
 And gins to pale his uneffectual fire.  
 Adieu, adieu, adieu! Remember me.    *[Exit.]*  
 HAMLET                   O all you host of heaven! O earth! What else?  
 And shall I couple hell? O, fie! Hold, hold, my heart;  
 And you, my sinews, grow not instant old,  
 But bear me stiffly up. Remember thee!  
 Ay, thou poor ghost, whiles memory holds a seat  
 In this distracted globe. Remember thee!  
 Yea, from the table of my memory  
 I'll wipe away all trivial fond records,  
 All saws of books, all forms, all pressures past,  
 That youth and observation copied there,  
 And thy commandment all alone shall live  
 Within the book and volume of my brain,  
 Unmix'd with baser matter. Yes, by heaven!  
 O most pernicious woman!  
 O villain, villain, smiling, damned villain!  
 My tables – meet it is I set it down  
 That one may smile, and smile, and be a villain;  
 At least I am sure it may be so in Denmark.  
                              *[Writing.]*  
 So, uncle, there you are. Now to my word:  
 It is 'Adieu, adieu! Remember me'.  
 I have sworn't.

(Act 1, Scene v)

Or,

***King Henry IV Part 1***

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

WORCESTER

It pleas'd your Majesty to turn your looks  
 Of favour from myself and all our house;  
 And yet I must remember you, my lord,  
 We were the first and dearest of your friends.  
 For you my staff of office did I break  
 In Richard's time, and posted day and night  
 To meet you on the way and kiss your hand,  
 When yet you were in place and in account  
 Nothing so strong and fortunate as I.  
 It was myself, my brother, and his son,  
 That brought you home, and boldly did outdare  
 The dangers of the time. You swore to us –  
 And you did swear that oath at Doncaster –  
 That you did nothing purpose 'gainst the state,  
 Nor claim no further than your new-fall'n right,  
 The seat of Gaunt, dukedom of Lancaster;  
 To this we swore our aid. But in short space  
 It rain'd down fortune show'ring on your head;  
 And such a flood of greatness fell on you,  
 What with our help, what with the absent King,  
 What with the injuries of a wanton time,  
 The seeming sufferances that you had borne,  
 And the contrarious winds that held the King  
 So long in his unlucky Irish wars  
 That all in England did repute him dead;  
 And from this swarm of fair advantages  
 You took occasion to be quickly woo'd  
 To gripe the general sway into your hand;  
 Forgot your oath to us at Doncaster;  
 And being fed by us you us'd us so  
 As that ungentle gull, the cuckoo's bird,  
 Useth the sparrow – did oppress our nest,  
 Grew by our feeding to so great a bulk  
 That even our love durst not come near your sight  
 For fear of swallowing;

(Act 5, Scene i)

Or,

***The Tempest***

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

PROSPERO	Thou poisonous slave, got by the devil himself Upon thy wicked dam, come forth!
<i>Enter CALIBAN.</i>	
CALIBAN	As wicked dew as e'er my mother brush'd With raven's feather from unwholesome fen Drop on you both! A south-west blow on ye And blister you all o'er!
PROSPERO	For this, be sure, to-night thou shalt have cramps, Side-stitches that shall pen thy breath up; urchins Shall, for that vast of night that they may work, All exercise on thee; thou shalt be pinch'd As thick as honeycomb, each pinch more stinging Than bees that made 'em.
CALIBAN	I must eat my dinner. This island's mine, by Sycorax my mother, Which thou tak'st from me. When thou cam'st first, Thou strok'st me and made much of me, wouldest give me Water with berries in't, and teach me how To name the bigger light, and how the less, That burn by day and night; and then I lov'd thee, And show'd thee all the qualities o' th' isle, The fresh springs, brine-pits, barren place and fertile. Curs'd be I that did so! All the charms Of Sycorax, toads, beetles, bats, light on you! For I am all the subjects that you have, Which first was mine own king; and here you sty me In this hard rock, whilsts you do keep from me The rest o' th' island.
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.

(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. How far would you agree that “the chief focus of the play *King Lear* is to show us how errors of judgement have fatal consequences”? Your response must include close reference to relevant contexts. [75]

**Or,**

7. “We find it difficult to like or admire the younger characters in this play, and Shakespeare is unfairly critical of the old.” Discuss this view of the play *King Lear*. Your response must include close reference to relevant contexts. [75]

#### *Antony and Cleopatra*

**Either,**

8. “Throughout the play, Shakespeare presents Antony and Cleopatra as equals, but we are left in no doubt at the end of the final act that Cleopatra is superior to Antony in every respect.” Discuss this view of the play *Antony and Cleopatra*, making close reference to relevant contexts. [75]

**Or,**

9. How far would you agree that “the central conflict in the play *Antony and Cleopatra* is not between Rome and Egypt but between duty and desire”? Your response must include close reference to relevant contexts. [75]

***Hamlet*****Either,**

10. "In this powerful play, Shakespeare fails to draw a clear line between good and evil." How far would you agree with this view of the play *Hamlet*? Your response must include close reference to relevant contexts. [75]

**Or,**

11. "Shakespeare's play *Hamlet* leaves us in no doubt that the individual is less important than the state." Discuss this view of the play, making close reference to relevant contexts. [75]

***King Henry IV Part 1*****Either,**

12. How far would you agree that "Shakespeare's chief focus in the play *King Henry IV Part 1* is to show the development of a future king"? Your response must include close reference to relevant contexts. [75]

**Or,**

13. "The tavern scenes in *King Henry IV Part 1* serve no function in the play other than to provide cheap entertainment for the audience." Discuss this view of the play, making close reference to relevant contexts. [75]

***The Tempest*****Either,**

14. How far would you agree that "the chief focus of *The Tempest* is the journey towards redemption and forgiveness"? Your response must include close reference to relevant contexts. [75]

**Or,**

15. "This play is quite simply a joyful celebration of the power of the natural world." Examine this view of *The Tempest*, making close reference to relevant contexts. [75]

**END OF PAPER**