



GCE A LEVEL

1720U40-1



S19-1720U40-1

ENGLISH LITERATURE – A2 unit 4
Shakespeare

TUESDAY, 11 JUNE 2019 – AFTERNOON

2 hours

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 Noblest of men, woo't die?
Hast thou no care of me? Shall I abide
In this dull world, which in thy absence is
No better than a sty? O, see my women,

[Antony dies.]

The crown o' th' earth doth melt. My lord!
O, wither'd is the garland of the war,
The soldier's pole is fall'n! Young boys and girls
Are level now with men. The odds is gone,
And there is nothing left remarkable
Beneath the visiting moon. *[Swoons.]*

CHARMIAN

O, quietness, lady!

IRAS

She's dead too, our sovereign.

CHARMIAN

Lady!

IRAS

Madam!

CHARMIAN

O madam, madam, madam!

IRAS

Royal Egypt, Empress!

CHARMIAN

Peace, peace, Iras!

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	<i>[Aside to Guildenstern]</i> What say you?
HAMLET	<i>[Aside]</i> 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)

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]

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