

**A LEVEL ENGLISH LITERATURE****UNIT 4****Shakespeare****SPECIMEN PAPER****2 hours****ADDITIONAL MATERIALS**

In addition to this examination paper, you will need a 12 page answer book.

**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 book provided.

**INFORMATION FOR CANDIDATES**

Section A carries 45 marks and Section B 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.

No certificate will be awarded to a candidate detected in any unfair practice during the examination.

**Section A Shakespeare extract (closed-book)**

Answer **one** question in this section.

In your response you are required to:

- show knowledge and understanding of the extract
- show how meanings are shaped in the extract.

**Either,**

**King Lear**

1. With close reference to the language and imagery in this extract, analyse Shakespeare's presentation of the character of Edgar. [45]

*(Enter EDGAR, armed at the third sound, a trumpet before him)*

**Albany.** Ask him his purposes, why he appears  
Upon this call o' the' trumpet.

**Herald.** What are you?  
Your name, your quality, and why you answer  
This present summons?

**Edgar.** Know, my name is lost,  
By treason's tooth bare-gnawn and canker-bit;  
Yet I am as noble as the adversary  
I come to cope.

**Albany.** Which is that adversary?

**Edgar.** What's he that speaks for Edmund Earl of Gloucester?

**Edmund.** Himself. What say'st thou to him?

**Edgar.** Draw thy sword,  
That, if my speech offend a noble heart,  
Thy arm may do thee justice; here is mine.  
Behold, it is the privilege of mine honours,  
My oath, and my profession. I protest –  
Maugre thy strength, youth, place, and eminence,  
Despite thy victor sword and fire-new fortune,  
Thy valour and thy heart – thou art a traitor;  
False to thy gods, thy brother, and thy father;  
Conspirant 'gainst this high illustrious prince;  
And, from th' extremest upward of thy head  
To the descent and dust below thy foot,  
A most toad-spotted traitor. Say thou 'No',  
This sword, this arm, and my best spirits, are bent  
To prove upon thy heart, whereto I speak,  
Thou liest.

**(Act 5 Scene iii)**

Or,

**Antony and Cleopatra**

2. With close reference to the language and imagery in this extract, examine how Shakespeare presents Cleopatra's character. [45]

**Cleopatra.** Perchance? Nay, and most like,  
 You must not stay here longer; your dismissal  
 Is come from Caesar; therefore hear it, Antony.  
 Where's Fulvia's process? Caesar's I would say?  
 Both?  
 Call in the messengers. As I am Egypt's queen,  
 Thou blushest, Antony, and that blood of thine  
 Is Caesar's homager. Else so thy cheek pays shame  
 When shrill-tongu'd Fulvia scolds. The messengers!

**Antony.** Let Rome in Tiber melt, and the wide arch  
 Of the rang'd empire fall! Here is my space.  
 Kingdoms are clay; our dungy earth alike  
 Feeds beast as man. The nobleness of life  
 Is to do thus [*embracing*], when such a mutual pair  
 And such a twain can do't, in which I bind,  
 On pain of punishment, the world to weet  
 We stand up peerless.

**Cleopatra.** Excellent falsehood!  
 Why did he marry Fulvia, and not love her?  
 I'll seem the fool I am not. Antony  
 Will be himself.

**Antony.** But stirr'd by Cleopatra.  
 Now for the love of Love and her soft hours,  
 Let's not confound the time with conference harsh;  
 There's not a minute of our lives should stretch  
 Without some pleasure now. What sport to-night?

**Cleopatra.** Hear the ambassadors.

(Act 1 Scene i)

Or,

*Hamlet*

3. With close reference to the language and imagery in this extract, analyse how Shakespeare presents Laertes's attitudes towards Ophelia and Prince Hamlet. [45]

*(Enter Laertes and Ophelia, his sister)*

**Laertes.** My necessaries are embark'd. Farewell.  
And, sister, as the winds give benefit,  
And convoy his assistant, do not sleep,  
But let me hear from you.

**Ophelia.** Do you doubt that?

**Laertes.** For Hamlet, and the trifling of his favour,  
Hold it a fashion and a toy in blood,  
A violet in the youth of primy nature,  
Forward not permanent, sweet not lasting,  
The perfume and suppliance of a minute;  
No more.

**Ophelia.** No more but so?

**Laertes.** Think it no more;  
For nature crescent does not grow alone  
In thews and bulk, but, as this temple waxes,  
The inward service of the mind and soul  
Grows wide withal. Perhaps he loves you now;  
And now no soil nor cautel doth besmirch  
The virtue of his will; but you must fear,  
His greatness weigh'd, his will is not his own;  
For he himself is subject to his birth:  
He may not, as unvalued persons do,  
Carve for himself; for on his choice depends  
The sanity and health of this whole state;  
And therefore must his choice be circumscrib'd  
Unto the voice and yielding of that body  
Whereof he is the head.

(Act 1 Scene iii)

Or,

**Henry IV Part I**

4. With close reference to the language and imagery in this extract, examine the presentation of Falstaff.

[45]

**Falstaff.** I am accurs'd to rob in that thief's company; the rascal hath removed my horse and tied him I know not where. If I travel but four foot by the squier further afoot, I shall break my wind. Well, I doubt not but to die a fair death for all this, if I scape hanging for killing that rogue. I have forsworn his company hourly any time this two and twenty years, and yet I am bewitch'd with the rogue's company. If the rascal have not given me medicines to make me love him, I'll be hang'd. It could not be else: I have drunk medicines. Poins! Hal! A plague upon you both! Bardolph! Peto! I'll starve ere I'll rob a foot further. An 'twere not as good a deed as drink to turn true man, and to leave these rogues, I am the veriest varlet that ever chewed with a tooth. Eight yards of uneven ground is three-score and ten miles afoot with me, and the stony-hearted villains know it well enough. A plague upon it, when thieves cannot be true one to another!

**(They whistle)** Whew! A plague upon you all! give me my horse, you rogues; give me my horse, and be hanged!

**Prince.** Peace, ye fat guts! lie down; lay thine ear close to the ground, and list if thou canst hear the tread of travellers.

**Falstaff.** Have you any levers to lift me up again, being down?

(Act 2 Scene ii)

Or,

***The Tempest***

5. With close reference to the language and imagery of this extract, analyse the ways in which Shakespeare presents Prospero's attitudes towards his prisoners. [45]

*[Here enters Ariel before; then Alonso, with a frantic gesture, attended by Gonzalo; Sebastian and Antonio in like manner, attended by Adrian and Francisco. They all enter the circle which Prospero had made, and there stand charm'd; which Prospero observing, speaks.]*

**Prospero.** A solemn air, and the best comforter  
 To an unsettled fancy, cure thy brains,  
 Now useless, boil'd within thy skull! There stand,  
 For you are spell-stopp'd.  
 Holy Gonzalo, honourable man,  
 Mine eyes, ev'n sociable to the show of thine,  
 Fall fellowly drops. The charm dissolves apace,  
 And as the morning steals upon the night,  
 Melting the darkness, so their rising senses  
 Begin to chase the ignorant fumes that mantle  
 Their clearer reason. O good Gonzalo,  
 My true preserver, and a loyal sir  
 To him thou follow'st! I will pay thy graces  
 Home both in word and deed. Most cruelly  
 Did'st thou, Alonso, use me and my daughter;  
 Thy brother was a furtherer in the act.  
 Thou art pinch'd for't now Sebastian. Flesh and blood,  
 You, brother mine, that entertain'd ambition,  
 Expell'd remorse and nature, who, with Sebastian –  
 Whose inward pinches therefore are most strong –  
 Would here have kill'd your king, I do forgive thee,  
 Unnatural though thou art. Their understanding  
 Begins to swell and the approaching tide  
 Will shortly fill the reasonable shore  
 That now lies foul and muddy.

(Act 5 Scene i)

### Section B: Shakespeare essay

Answer one question only.

In your response you must:

- show knowledge and understanding of the play you have studied
- analyse the ways meanings are shaped
- take account of relevant contexts and different interpretations which have informed your reading.

#### King Lear

Either,

6. “A sustained analysis of both the constructive and destructive effects of deceit upon those in power.” Examine this comment on *King Lear*. [75]

Or,

7. “In his presentation of women in *King Lear*, Shakespeare inspires equal measures of shock, outrage and compassion in the audience.” In the light of this remark, examine Shakespeare’s presentation of Lear’s daughters. [75]

#### Antony and Cleopatra

Either,

8. “The play explores the tension between the politics of power and the power of love.” Examine this view of *Antony and Cleopatra*. [75]

Or,

9. “It is in his presentation of the theme of duty that Shakespeare marks the greatest contrast between the different worlds of Rome and Egypt.” In the light of this remark, consider Shakespeare’s presentation of duty in *Antony and Cleopatra*. [75]

#### Hamlet

Either,

10. “It is the destruction of family bonds which resonates throughout the play and becomes the key driving force of the tragedy”. Examine this view of *Hamlet*. [75]

Or,

11. “Shakespeare presents Hamlet as having all the qualities of a traditional revenger except for the burden of his own conscience.” Examine this view of the play. [75]

**Henry IV Part I****Either,**

12. “The play is a complex entertainment: so much of it moves us to laughter but we are never allowed to ignore Shakespeare’s serious analysis of power.” Examine this view of *Henry IV Part I*. [75]

**Or,**

13. “In Henry IV Part I, Shakespeare shows us that there is more to loyalty than blind obedience to monarchs.” Examine this view of *Henry IV Part I*. [75]

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

14. “Shakespeare clearly leaves us with the uncomfortable sense that authority is always insecure.” Examine this view of *The Tempest*. [75]

**Or,**

15. “At all levels of the play, Shakespeare demands that we consider the principles and morality of service.” Discuss this comment on *The Tempest*. [75]