



GCE A LEVEL

1720U40-1



ENGLISH LITERATURE – A2 unit 4
Shakespeare

TUESDAY, 12 JUNE 2018 – AFTERNOON

2 hours

1720U401
01

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 Goneril and Albany at this point in the play. [45]

Enter ALBANY.

GONERIL	I have been worth the whistle.
ALBANY	O Goneril! You are not worth the dust which the rude wind Blows in your face. I fear your disposition: That nature which contemns its origin Cannot be border'd certain in itself; She that herself will sliver and disbranch From her material sap perforce must wither And come to deadly use.
GONERIL	No more; the text is foolish.
ALBANY	Wisdom and goodness to the vile seem vile; Filths savour but themselves. What have you done? Tigers, not daughters, what have you perform'd? A father, and a gracious aged man, Whose reverence even the head-lugg'd bear would lick, Most barbarous, most degenerate, have you madded. Could my good brother suffer you to do it? A man, a Prince, by him so benefited! If that the heavens do not their visible spirits Send quickly down to tame these vile offences, It will come: Humanity must perforce prey on itself, Like monsters of the deep.
GONERIL	Milk-liver'd man! That bear'st a cheek for blows, a head for wrongs; Who hast not in thy brows an eye discerning Thine honour from thy suffering; that not know'st Fools do those villains pity who are punish'd Ere they have done their mischief. Where's thy drum? France spreads his banners in our noiseless land, With plumed helm thy state begins to threat, Whil'st thou, a moral fool, sits still, and cries 'Alack, why does he so?'

(Act 4, Scene ii)

Or,

Hamlet

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

HAMLET

...Now I am alone.

O, what a rogue and peasant slave am I!
 Is it not monstrous that this player here,
 But in a fiction, in a dream of passion,
 Could force his soul so to his own conceit
 That from her working all his visage wann'd;
 Tears in his eyes, distraction in's aspect,
 A broken voice, and his whole function suiting
 With forms to his conceit? And all for nothing!
 For Hecuba!
 What's Hecuba to him or he to Hecuba,
 That he should weep for her? What would he do,
 Had he the motive and the cue for passion
 That I have? He would drown the stage with tears,
 And cleave the general ear with horrid speech;
 Make mad the guilty, and appal the free,
 Confound the ignorant, and amaze indeed
 The very faculties of eyes and ears.
 Yet I,
 A dull and muddy-mettl'd rascal, peak,
 Like John-a-dreams, unpregnant of my cause,
 And can say nothing; no, not for a king
 Upon whose property and most dear life
 A damn'd defeat was made. Am I a coward?
 Who calls me villain, breaks my pate across,
 Plucks off my beard and blows it in my face,
 Tweaks me by the nose, gives me the lie i' th' throat
 As deep as to the lungs? Who does me this?
 Ha!
 'Swounds, I should take it; for it cannot be
 But I am pigeon-liver'd and lack gall
 To make oppression bitter, or ere this
 I should 'a fatted all the region kites
 With this slave's offal! Bloody, bawdy villain!
 Remorseless, treacherous, lecherous, kindless villain!

(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 Prince Harry at this point in the play. [45]

Re-enter DOUGLAS; he fights with Falstaff, who falls down as if he were dead; Douglas withdraws. Hotspur is wounded, and falls.

HOTSPUR O, Harry, thou hast robb'd me of my youth!
 I better brook the loss of brittle life
 Than those proud titles thou hast won of me:
 They wound my thoughts worse than thy sword my flesh;
 But thoughts, the slaves of life, and life, time's fool,
 And time, that takes survey of all the world,
 Must have a stop. O, I could prophesy,
 But that the earthy and cold hand of death
 Lies on my tongue. No, Percy, thou art dust
 And food for –

PRINCE For worms, brave Percy. Fare thee well, great heart!
 Ill-weav'd ambition, how much art thou shrunk!
 When that this body did contain a spirit,
 A kingdom for it was too small a bound;
 But now two paces of the vilest earth
 Is room enough. This earth that bears thee dead
 Bears not alive so stout a gentleman.
 If thou wert sensible of courtesy,
 I should not make so dear a show of zeal;
 But let my favours hide thy mangled face,
 And, even in thy behalf, I'll thank myself
 For doing these fair rites of tenderness.
 Adieu, and take thy praise with thee to heaven!
 Thy ignominy sleep with thee in the grave,
 But not rememb'ed in thy epitaph!

[Dies.]

[He spieth Falstaff on the ground.]

What, old acquaintance! Could not all this flesh
 Keep in a little life? Poor Jack, farewell!
 I could have better spar'd a better man.
 O, I should have a heavy miss of thee,
 If I were much in love with vanity!
 Death hath not struck so fat a deer to-day,
 Though many dearer, in this bloody fray.
 Embowell'd will I see thee by and by;
 Till then in blood by noble Percy lie.

[Exit.]

(Act 5, scene iv)

Or,

The Tempest

5. With close reference to the language and the imagery in this extract, analyse how Shakespeare presents Prospero's and Miranda's attitudes towards Caliban at this point in the play. [45]

PROSPERO	<p style="text-align: right;">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.</p>
CALIBAN	<p>O ho, O ho! Would't had been done. Thou didst prevent me; I had peopl'd else This isle with Calibans.</p>
MIRANDA	<p style="text-align: right;">Abhorred slave, Which any print of goodness wilt not take, Being capable of all ill! I pitied thee, Took pains to make thee speak, taught thee each hour One thing or other. When thou didst not, savage, Know thine own meaning, but wouldst gabble like A thing most brutish, I endow'd thy purposes With words that made them known. But thy vile race, Though thou didst learn, had that in't which good natures Could not abide to be with; therefore wast thou Deservedly confin'd into this rock, who hadst Deserv'd more than a prison.</p>
CALIBAN	<p>You taught me language, and my profit on't Is, I know how to curse. The red plague rid you For learning me your language!</p>
PROSPERO	<p style="text-align: right;">Hag-seed, hence! Fetch us in fuel. And be quick, thou 'rt best, To answer other business. Shrug'st thou, malice? If thou neglect'st, or dost unwillingly What I command, I'll rack thee with old cramps, Fill all thy bones with aches, make thee roar, That beasts shall tremble at thy din.</p>
CALIBAN	<p style="text-align: right;">No, pray thee. <i>[Aside]</i> I must obey. His art is of such pow'r, It would control my dam's god, Setebos, And make a vassal of him.</p>
PROSPERO	<p style="text-align: right;">So, slave; hence! <i>[Exit Caliban.]</i></p>

(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. “The play is concerned more with the trials of parenthood than the trials of kingship.” Discuss this view of the play *King Lear*. [75]

Or,

7. How far would you agree that in *King Lear* Shakespeare presents us with “a Christian play about a pagan world”? [75]

Antony and Cleopatra

Either,

8. “There is no tragedy in this tale of rulers who threw away their kingdoms for lust.” How far would you agree with this view of the play *Antony and Cleopatra*? [75]

Or,

9. “In *Antony and Cleopatra*, Shakespeare shows us that honour is defined by those who serve rather than those who lead.” Examine this view of the play. [75]

Hamlet

Either,

10. “Shakespeare presents Hamlet as a tragic hero whose obsession with what is not real leaves him incapable of dealing with the real.” How far would you agree with this view of the play? [75]

Or,

11. “Shakespeare creates in *Hamlet* a kingdom where it is impossible to resist moral corruption.” Examine this view of the play. [75]

Henry IV Part 1**Either,**

12. "In *Henry IV Part 1* we witness on all levels the careless pursuit of personal honour." Examine this view of the play. [75]

Or,

13. "Instead of a history play relieved by comedy, we have a comedy with a sprinkling of history." How far would you agree with this view of *Henry IV Part 1*? [75]

The Tempest**Either,**

14. How far would you agree that "above all, *The Tempest* makes us question how best to rule and be ruled"? [75]

Or,

15. "Although the island may appear to be a 'brave new world', the audience is under no illusion that there is anything brave or indeed anything new about it." Discuss this view of *The Tempest*. [75]

END OF PAPER