



GCE A LEVEL

1720U40-1



FRIDAY, 16 JUNE 2023 – AFTERNOON

ENGLISH LITERATURE – A2 unit 4
Shakespeare

2 hours

1720U401
01

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.

Or,

Antony and Cleopatra

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

CLEOPATRA Why should I think you can be mine and true,
 Though you in swearing shake the throned gods,
 Who have been false to Fulvia? Riotous madness,
 To be entangled with those mouth-made vows,
 Which break themselves in swearing!

ANTONY Most sweet queen –

CLEOPATRA Nay, pray you seek no colour for your going,
 But bid farewell, and go. When you sued staying,
 Then was the time for words. No going then!
 Eternity was in our lips and eyes,
 Bliss in our brows' bent, none our parts so poor
 But was a race of heaven. They are so still,
 Or thou, the greatest soldier of the world,
 Art turn'd the greatest liar.

ANTONY How now, lady!

CLEOPATRA I would I had thy inches. Thou shouldst know
 There were a heart in Egypt.

ANTONY Hear me, Queen:
 The strong necessity of time commands
 Our services awhile; but my full heart
 Remains in use with you. Our Italy
 Shines o'er with civil swords: Sextus Pompeius
 Makes his approaches to the port of Rome;
 Equality of two domestic powers
 Breed scrupulous faction; the hated, grown to strength,
 Are newly grown to love. The condemn'd Pompey,
 Rich in his father's honour, creeps apace
 Into the hearts of such as have not thrived
 Upon the present state, whose numbers threaten;
 And quietness, grown sick of rest, would purge
 By any desperate change. My more particular,
 And that which most with you should save my going,
 Is Fulvia's death.

(Act 1, Scene iii)

Or,

Hamlet

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

KING Laertes, was your father dear to you?
Or are you like the painting of a sorrow,
A face without a heart?

LAERTES Why ask you this?

KING Not that I think you did not love your father;
But that I know love is begun by time,
And that I see, in passages of proof,
Time qualifies the spark and fire of it.
There lives within the very flame of love
A kind of wick or snuff that will abate it;
And nothing is at a like goodness still;
For goodness, growing to a pleurisy,
Dies in his own too much. That we would do,
We should do when we would; for this 'would' changes,
And hath abatements and delays as many
As there are tongues, are hands, are accidents;
And then this 'should' is like a spend-thrift's sigh
That hurts by easing. But to the quick of th' ulcer:
Hamlet comes back; what would you undertake
To show yourself in deed your father's son
More than in words?

LAERTES To cut his throat i' th' church.

KING No place, indeed, should murder sanctuarize;
Revenge should have no bounds. But, good Laertes,
Will you do this? Keep close within your chamber.
Hamlet return'd shall know you are come home.
We'll put on those shall praise your excellence,
And set a double varnish on the fame
The Frenchman gave you; bring you, in fine, together,
And wager on your heads. He, being remiss,
Most generous, and free from all contriving,
Will not peruse the foils; so that with ease
Or with a little shuffling, you may choose
A sword unbated, and, in a pass of practice,
Requite him for your father.

(Act 4, Scene vii)

Or,

King Henry IV Part 1

4. With close reference to the language and imagery in this extract, analyse Shakespeare's presentation of conflict between the characters at this point in the play. [45]

Enter the KING, NORTHUMBERLAND, WORCESTER, HOTSPUR, SIR WALTER BLUNT, with Others.

KING	My blood hath been too cold and temperate, Unapt to stir at these indignities, And you have found me; for accordingly You tread upon my patience. But be sure I will from henceforth rather be myself, Mighty and to be fear'd, than my condition, Which hath been smooth as oil, soft as young down, And therefore lost that title of respect Which the proud soul ne'er pays but to the proud.
WORCESTER	Our house, my sovereign liege, little deserves The scourge of greatness to be us'd on it – And that same greatness too which our own hands Have help to make so portly.
NORTHUMBERLAND KING	My lord – Worcester, get thee gone; for I do see Danger and disobedience in thine eye. O, sir, your presence is too bold and peremptory, And majesty might never yet endure The moody frontier of a servant brow. You have good leave to leave us; when we need Your use and counsel, we shall send for you.

[Exit Worcester.]

NORTHUMBERLAND	You were about to speak. Yea, my good lord. Those prisoners in your Highness' name demanded, Which Harry Percy here at Holmedon took, Were, as he says, not with such strength denied As is delivered to your Majesty. Either envy, therefore, or misprision Is guilty of this fault, and not my son.
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(Act 1, Scene iii)

Or,

The Tempest

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

PROSPERO

I pray thee, mark me.
 I thus neglecting worldly ends, all dedicated
 To closeness and the bettering of my mind
 With that which, but by being so retir'd,
 O'er-priz'd all popular rate, in my false brother
 Awak'd an evil nature; and my trust,
 Like a good parent, did beget of him
 A falsehood, in its contrary as great
 As my trust was; which had indeed no limit,
 A confidence sans bound. He being thus lorded,
 Not only with what my revenue yielded,
 But what my power might else exact, like one
 Who having into truth, by telling of it,
 Made such a sinner of his memory,
 To credit his own lie – he did believe
 He was indeed the Duke; out o' th' substitution,
 And executing th' outward face of royalty
 With all prerogative. Hence his ambition growing –
 Dost thou hear?

MIRANDA
 PROSPERO

Your tale, sir, would cure deafness.
 To have no screen between this part he play'd
 And him he play'd it for, he needs will be
 Absolute Milan. Me, poor man – my library
 Was dukedom large enough – of temporal royalties
 He thinks me now incapable; confederates,
 So dry he was for sway, wi' th' King of Naples,
 To give him annual tribute, do him homage,
 Subject his coronet to his crown, and bend
 The dukedom, yet unbow'd – alas, poor Milan! –
 To most ignoble stooping.

MIRANDA
 PROSPERO

O the heavens!
 Mark his condition, and th' event, then tell me,
 If this might be a brother.

(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 “in the play *King Lear*, Shakespeare presents a kingdom disordered by personal and political self-interest”? Your response must include close reference to relevant contexts. [75]

Or,

7. “*King Lear* unsettles established ideas about the values of obedience and loyalty.” Discuss this view of the play. Your response must include close reference to relevant contexts. [75]

Antony and Cleopatra

Either,

8. “Antony is both a flawed leader and a flawed man.” In the light of this view, examine Shakespeare’s exploration of leadership in the play *Antony and Cleopatra*. Your response must include close reference to relevant contexts. [75]

Or,

9. How far would you agree that “in the play *Antony and Cleopatra*, we see a world made unstable through the conflict between pleasure and duty”? Your response must include close reference to relevant contexts. [75]

Hamlet

Either,

10. “A struggle for identity in a world where everyone is playing a part.” How far would you agree with this view of the play *Hamlet*? Your response must include close reference to relevant contexts. [75]

Or,

11. Examine the view that “Shakespeare’s play *Hamlet* is less about revenge and more about the consequences of excessive grief.” Your response must include close reference to relevant contexts. [75]

King Henry IV Part 1**Either,**

12. How far would you agree that “Shakespeare’s main concern in the play *King Henry IV Part 1* is to show the struggle for political authority”? Your response must include close reference to relevant contexts. [75]

Or,

13. “*King Henry IV Part 1* is quite simply a play about personal reputation.” Discuss this view of the play. Your response must include close reference to relevant contexts. [75]

The Tempest**Either,**

14. How far would you agree that “in *The Tempest*, Shakespeare draws a fine line between authority and tyranny”? Your response must include close reference to relevant contexts. [75]

Or,

15. “Despite its dramatic focus on art and music, the play exposes humankind’s most uncivilised qualities.” Examine this view of *The Tempest*. Your response must include close reference to relevant contexts. [75]

END OF PAPER