



GCE A LEVEL

1720U40-1



S25-1720U40-1

WEDNESDAY, 18 JUNE 2025 – 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.

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 Gloucester and Edgar at this point in the play. [45]

OLD MAN	How now! Who's there?
EDGAR	[<i>Aside</i>] O gods! Who is't can say 'I am at the worst'? I am worse than e'er I was.
OLD MAN	'Tis poor mad Tom.
EDGAR	[<i>Aside</i>] And worse I may be yet. The worst is not So long as we can say 'This is the worst'.
OLD MAN	Fellow, where goest?
GLOUCESTER	Is it a beggar-man?
OLD MAN	Madman and beggar too.
GLOUCESTER	He has some reason, else he could not beg. I' th' last night's storm I such a fellow saw; Which made me think a man a worm. My son Came then into my mind; and yet my mind Was then scarce friends with him. I have heard more since. As flies to wanton boys are we to th' gods – They kill us for their sport.
EDGAR	[<i>Aside</i>] How should this be? Bad is the trade that must play fool to sorrow, Ang'ring itself and others. – Bless thee, master! Is that the naked fellow?
GLOUCESTER	Ay, my lord.
OLD MAN	Then, prithee, get thee away. If for my sake Thou wilt o'ertake us hence a mile or twain I' th' way toward Dover, do it for ancient love; And bring some covering for this naked soul, Which I'll entreat to lead me.
GLOUCESTER	Alack, sir, he is mad.
OLD MAN	'Tis the times' plague when madmen lead the blind.
GLOUCESTER	Do as I bid thee, or rather do thy pleasure; Above the rest, be gone.

(Act 4, Scene i)

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	I dreamt there was an Emperor Antony – O, such another sleep, that I might see But such another man!
DOLABELLA	If it might please ye –
CLEOPATRA	His face was as the heav'ns, and therein stuck A sun and moon, which kept their course and lighted The little O, the earth.
DOLABELLA	Most sovereign creature –
CLEOPATRA	His legs bestrid the ocean; his rear'd arm Crested the world. His voice was propertyed As all the tuned spheres, and that to friends; But when he meant to quail and shake the orb, He was as rattling thunder. For his bounty, There was no winter in't; an autumn 'twas That grew the more by reaping. His delights Were dolphin-like: they show'd his back above The element they liv'd in. In his livery Walk'd crowns and crownets; realms and islands were As plates dropp'd from his pocket.
DOLABELLA	Cleopatra –
CLEOPATRA	Think you there was or might be such a man As this I dreamt of?
DOLABELLA	Gentle madam, no.
CLEOPATRA	You lie, up to the hearing of the gods. But if there be nor ever were one such, It's past the size of dreaming. Nature wants stuff To vie strange forms with fancy; yet t' imagine An Antony were nature's piece 'gainst fancy, Condemning shadows quite.
DOLABELLA	Hear me, good madam. Your loss is, as yourself, great; and you bear it As answering to the weight. Would I might never O'ertake pursu'd success, but I do feel, By the rebound of yours, a grief that smites My very heart at root.

(Act 5, Scene ii)

Or,

Hamlet

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

HORATIO	So Guildenstern and Rosencrantz go to't.
HAMLET	Why, man, they did make love to this employment; They are not near my conscience; their defeat Does by their own insinuation grow: 'Tis dangerous when the baser nature comes Between the pass and fell incensed points Of mighty opposites.
HORATIO	Why, what a king is this!
HAMLET	Does it not, think thee, stand me now upon – He that hath kill'd my king and whor'd my mother; Popp'd in between th' election and my hopes; Thrown out his angle for my proper life, And with such coz'nage – is't not perfect conscience To quit him with this arm? And is't not to be damn'd To let this canker of our nature come In further evil?
HORATIO	It must be shortly known to him from England What is the issue of the business there.
HAMLET	It will be short; the interim is mine, And a man's life's no more than to say 'one'. But I am very sorry, good Horatio, That to Laertes I forgot myself; For by the image of my cause I see The portraiture of his. I'll court his favours. But sure the bravery of his grief did put me Into a tow'ring passion.
HORATIO	Peace, who comes here?

Enter young OSRIC.

OSRIC	Your lordship is right welcome back to Denmark.
HAMLET	I humbly thank you, sir [<i>Aside to Horatio</i>] Dost know this water-fly?
HORATIO	[<i>Aside to Hamlet</i>] No, my good lord.
HAMLET	[<i>Aside to Horatio</i>] Thy state is the more gracious; for 'tis a vice to know him.

(Act 5, Scene ii)

Or,

King Henry IV Part 1

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

Alarum. Enter FALSTAFF, solus.

FALSTAFF Though I could scape shot-free at London, I fear
the shot here: here's no scoring but upon the pate.
Soft! who are you? Sir Walter Blunt. There's
honour for you! Here's no vanity! I am as hot as
molten lead, and as heavy too. God keep lead out of me!
I need no more weight than mine own bowels. I have led
my ragamuffins where they are pepper'd; there's not three
of my hundred and fifty left alive, and they are for the
town's end, to beg during life. But who comes here?

Enter the PRINCE of WALES.

PRINCE What, stand'st thou idle here? Lend me thy sword.
Many a nobleman lies stark and stiff
Under the hoofs of vaunting enemies,
Whose deaths are yet unreveng'd. I prithee lend me
thy sword.

FALSTAFF O Hal, I prithee give me leave to breathe awhile. Turk
Gregory never did such deeds in arms as I have done
this day. I have paid Percy, I have made him sure.

PRINCE He is, indeed, and living to kill thee. I prithee lend me
thy sword.

FALSTAFF Nay, before God, Hal, if Percy be alive, thou get'st
not my sword; but take my pistol, if thou wilt.

PRINCE Give it me. What, is it in the case?

FALSTAFF Ay, Hal; 'tis hot, 'tis hot; there's that will sack a city.

[The Prince draws it out, and finds it to be a bottle of sack.]

PRINCE What, is it a time to jest and dally now?

[He throws the bottle at him. Exit.]

FALSTAFF Well, if Percy be alive, I'll pierce him. If he do come in my
way, so; if he do not, if I come in his willingly, let him
make a carbonado of me. I like not such grinning honour
as Sir Walter hath. Give me life, which if I can save, so;
if not, honour comes unlook'd for, and there's an end.

[Exit.]

(Act 5, Scene iii)

Or,

The Tempest

5. With close reference to the language and imagery in this extract, analyse Shakespeare's presentation of Prospero and Alonso at this point in the play.

[45]

ALONSO	A daughter!
	O heavens, that they were living both in Naples, The King and Queen there! That they were, I wish Myself were mudded in that oozy bed Where my son lies. When did you lose your daughter?
PROSPERO	In this last tempest. I perceive these lords At this encounter do so much admire That they devour their reason, and scarce think Their eyes do offices of truth, their words Are natural breath; but, howsoever you have Been justled from your senses, know for certain That I am Prospero, and that very duke Which was thrust forth of Milan; who most strangely Upon this shore, where you were wreck'd, was landed To be the lord on't. No more yet of this; For 'tis a chronicle of day by day, Not a relation for a breakfast, nor Befitting this first meeting. Welcome, sir; This cell's my court; here have I few attendants, And subjects none abroad; pray you, look in. My dukedom since you have given me again, I will requite you with as good a thing; At least bring forth a wonder, to content ye As much as me my dukedom.

Here Prospero discovers FERDINAND and MIRANDA playing at chess.

MIRANDA	Sweet lord, you play me false.
FERDINAND	No, my dearest love, I would not for the world.
MIRANDA	Yes, for a score of kingdoms you should wrangle, And I would call it fair play.
ALONSO	If this prove A vision of the island, one dear son Shall I twice lose.
SEBASTIAN	A most high miracle!

(Act 5, 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. “Despite all the suffering we witness, the play *King Lear* is not without hope.” Discuss this view of the play, making close reference to relevant contexts. [75]

Or,

7. How far would you agree that “in his play *King Lear*, Shakespeare shows us a world where truth has little value”? Your response must include close reference to relevant contexts. [75]

Antony and Cleopatra

Either,

8. How far would you agree that “Shakespeare leaves us in no doubt that Antony is conquered not by Caesar but by his own failings”? Your response must include close reference to relevant contexts. [75]

Or,

9. “Shakespeare shows us clearly throughout *Antony and Cleopatra* that love and politics do not mix well.” Examine this view of the play, making close reference to relevant contexts. [75]

Hamlet**Either,**

10. How far would you agree that “death is the central unifying theme of Shakespeare’s play *Hamlet*”? Your response must include close reference to relevant contexts. [75]

Or,

11. “Hamlet’s main problem in moving forwards is that he is too caught up in the past.” Discuss this view of the play *Hamlet*, making close reference to relevant contexts. [75]

King Henry IV Part 1**Either,**

12. “The central conflict of the play is not that of the King and the rebels; it is the rivalry presented between the Prince and Hotspur.” Discuss this view of *King Henry IV Part 1*, making close reference to relevant contexts. [75]

Or,

13. 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 control”? Your response must include close reference to relevant contexts. [75]

The Tempest**Either,**

14. Examine the view that “Shakespeare presents Prospero as the only truly significant character in *The Tempest* – all the others are simply puppets controlled by a master puppeteer”. Your response must include close reference to relevant contexts. [75]

Or,

15. How far would you agree that “a sense of harmony is clearly achieved by the end of the play”? Discuss this view of *The Tempest*, making close reference to relevant contexts. [75]

END OF PAPER