



GCE A LEVEL

1720U40-1



Z22-1720U40-1

MONDAY, 20 JUNE 2022 – AFTERNOON

ENGLISH LITERATURE – A2 unit 4
Shakespeare

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

LEAR Your name, fair gentlewoman?
 GONERIL This admiration, sir, is much o' th' savour
 Of other your new pranks. I do beseech you
 To understand my purposes aright.
 As you are old and reverend, should be wise.
 Here do you keep a hundred knights and squires;
 Men so disorder'd, so debosh'd and bold,
 That this our court, infected with their manners,
 Shows like a riotous inn. Epicurism and lust
 Make it more like a tavern or a brothel
 Than a grac'd palace. The shame itself doth speak
 For instant remedy. Be then desir'd
 By her that else will take the thing she begs
 A little to disquantity your train;
 And the remainders that shall still depend
 To be such men as may besort your age,
 Which know themselves and you.

LEAR Darkness and devils!
 Saddle my horses; call my train together.
 Degenerate bastard! I'll not trouble thee;
 Yet have I left a daughter.

GONERIL You strike my people; and your disorder'd rabble
 Make servants of their betters.

Enter ALBANY.

LEAR Woe that too late repents! – O, sir, are you come?
 Is it your will? Speak, sir. – Prepare my horses.
 Ingratitude, thou marble-hearted fiend,
 More hideous when thou show'st thee in a child
 Than the sea-monster!

ALBANY Pray, sir, be patient.

LEAR [*To Goneril*] Detested kite! thou liest:
 My train are men of choice and rarest parts,
 That all particulars of duty know;
 And in the most exact regard support
 The worships of their name. – O most small fault,
 How ugly didst thou in Cordelia show!
 Which, like an engine, wrench'd my frame of nature
 From the fix'd place; drew from my heart all love
 And added to the gall. O Lear, Lear, Lear!

(Act 1, Scene iv)

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]

QUEEN O Hamlet, thou hast cleft my heart in twain.
 HAMLET O, throw away the worser part of it,
 And live the purer with the other half.
 Good night – but go not to my uncle’s bed;
 Assume a virtue, if you have it not.
 That monster custom, who all sense doth eat,
 Of habits devil, is angel yet in this,
 That to the use of actions fair and good
 He likewise gives a frock or livery
 That aptly is put on. Refrain to-night;
 And that shall lend a kind of easiness
 To the next abstinence; the next more easy;
 For use almost can change the stamp of nature,
 And either curb the devil, or throw him out,
 With wondrous potency. Once more, good night;
 And when you are desirous to be blest,
 I’ll blessing beg of you. For this same lord
 I do repent; but Heaven hath pleas’d it so,
 To punish me with this, and this with me,
 That I must be their scourge and minister.
 I will bestow him, and will answer well
 The death I gave him. So, again, good night.
 I must be cruel only to be kind;
 Thus bad begins and worse remains behind.
 One word more, good lady.

QUEEN What shall I do?
 HAMLET Not this, by no means, that I bid you do:
 Let the bloat King tempt you again to bed;
 Pinch wanton on your cheek; call you his mouse;
 And let him, for a pair of reechy kisses,
 Or paddling in your neck with his damn’d fingers,
 Make you to ravel all this matter out,
 That I essentially am not in madness,
 But mad in craft.

(Act 3, Scene iv)

Or,

King Henry IV Part 1

4. With close reference to the language and imagery in this extract, analyse Shakespeare's presentation of the relationship between King Henry and his son the Prince of Wales at this point in the play. [45]

Enter the KING, the PRINCE OF WALES, and LORDS.

KING Lords, give us leave; the Prince of Wales and I
Must have some private conference; but be near at hand,
For we shall presently have need of you.

[Exeunt Lords.]

I know not whether God will have it so,
For some displeasing service I have done,
That, in his secret doom, out of my blood
He'll breed revengement and a scourge for me;
But thou dost in thy passages of life
Make me believe that thou art only mark'd
For the hot vengeance and the rod of heaven
To punish my mistreadings. Tell me else,
Could such inordinate and low desires,
Such poor, such bare, such lewd, such mean attempts,
Such barren pleasures, rude society,
As thou art match'd withal and grafted to,
Accompany the greatness of thy blood
And hold their level with thy princely heart?
So please your Majesty, I would I could
Quit all offences with as clear excuse,
As well as I am doubtless I can purge
Myself of many I am charg'd withal;
Yet such extenuation let me beg,
As, in reproof of many tales devis'd,
Which oft the ear of greatness needs must hear,
By smiling pick-thanks and base news-mongers,
I may, for some things true, wherein my youth
Hath faulty wand'ring and irregular,
Find pardon on my true submission.

PRINCE

KING

God pardon thee! Yet let me wonder, Harry,
At thy affections, which do hold a wing
Quite from the flight of all thy ancestors.
Thy place in council thou hast rudely lost,
Which by thy younger brother is supplied,
And art almost an alien to the hearts
Of all the court and princes of my blood.

(Act 3, Scene ii)

Or,

The Tempest

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

FERDINAND Where should this music be? I' th' air or th' earth?
 It sounds no more; and sure it waits upon
 Some god o' th' island. Sitting on a bank,
 Weeping again the King my father's wreck,
 This music crept by me upon the waters,
 Allaying both their fury and my passion
 With its sweet air; thence I have follow'd it,
 Or it hath drawn me rather. But 'tis gone.
 No, it begins again.

Ariel's Song.

Full fathom five thy father lies;
 Of his bones are coral made;
 Those are pearls that were his eyes;
 Nothing of him that doth fade
 But doth suffer a sea-change
 Into something rich and strange.
 Sea-nymphs hourly ring his knell:

Burden. Ding-dong.

FERDINAND Hark! now I hear them – Ding-dong bell.
 The ditty does remember my drown'd father.
 This is no mortal business, nor no sound
 That the earth owes. I hear it now above me.

PROSPERO The fringed curtains of thine eye advance,
 And say what thou seest yond.

MIRANDA What is't? a spirit?

PROSPERO Lord, how it looks about! Believe me, sir,
 It carries a brave form. But 'tis a spirit.

PROSPERO No, wench; it eats and sleeps and hath such senses
 As we have, such. This gallant which thou seest
 Was in the wreck; and but he's something stain'd
 With grief, that's beauty's canker, thou mightst call him
 A goodly person. He hath lost his fellows,
 And strays about to find 'em.

MIRANDA I might call him

A thing divine; for nothing natural
 I ever saw so noble.

(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 “the play *King Lear* offers no hope, only despair”? Your response must include close reference to relevant contexts. [75]

Or,

7. “The Gloucester sub-plot adds nothing to the story of a king and his tragic downfall.” Examine this view of the play *King Lear*, making close reference to relevant contexts. [75]

Antony and Cleopatra

Either,

8. “A play which depicts above all else the consequences of disloyalty.” How far would you agree with this view of the play *Antony and Cleopatra*? Your response must include close reference to relevant contexts. [75]

Or,

9. “*Antony and Cleopatra* has little more to offer its audience than the story of a weak man destroyed by a strong woman.” Discuss this view of the play, making close reference to relevant contexts. [75]

Hamlet

Either,

10. How far would you agree that “the play’s central idea is that of Hamlet’s inadequacy as an avenger”? Your response must include close reference to relevant contexts. [75]

Or,

11. “A personal tragedy created by state affairs.” Examine this view of the play *Hamlet*, making close reference to relevant contexts. [75]

King Henry IV Part 1**Either,**

12. Examine the view that “*King Henry IV Part 1* is a play which shows the struggle to move on in a world overshadowed by the past”. Your response must include close reference to relevant contexts. [75]

Or,

13. “This history play has little to teach us other than how we measure fitness for kingship.” How far would you agree with this view of *King Henry IV Part 1*? Your response must include close reference to relevant contexts. [75]

The Tempest**Either,**

14. “Although the end of the play promises reconciliation, it is the play’s focus on punishment which leaves the most lasting impression.” Consider how far you would agree with this view of *The Tempest*, making close reference to relevant contexts. [75]

Or,

15. Discuss the view that “*The Tempest* celebrates the unreal to such an extent that we cannot take the play seriously”. Your response must include close reference to relevant contexts. [75]

END OF PAPER