

OXFORD CAMBRIDGE AND RSA EXAMINATIONS

Advanced Subsidiary GCE

ENGLISH LITERATURE

2707

Drama: Shakespeare (Closed Text)

Friday

26 MAY 2006

Morning

1 hour 30 minutes

Additional materials:
16 page answer booklet

TIME 1 hour 30 minutes

This is a Closed Text examination. No textbooks or sources of information are allowed in the examination room.

INSTRUCTIONS TO CANDIDATES

- Write your name, Centre number and Candidate number in the spaces provided on the answer booklet. If you use more than one booklet, fasten them together.
- Answer **two** questions.
- Answer **one** question from Section A and **one** question from Section B.
- **Both** answers must be on the **same** play.

Henry IV (Part 2)

As You Like It

Antony and Cleopatra

The Tempest

- Read each question carefully and make sure you know what you have to do before starting your answer.

INFORMATION FOR CANDIDATES

- The number of marks for each question is 30. This is shown in brackets [] at the end of each question.
- The total number of marks for this paper is 60.
- The quality of written communication will be taken into account in assessing your work.

This question paper consists of 10 printed pages and 2 blank pages.

SECTION A

Answer **one** question from this section.

1 Henry IV (Part 2)

Read the following passage from Act 3, Scene 2. How does it contribute to your view of the relationship between Falstaff and Justice Shallow?

In the course of your answer:

- look closely at the language, imagery and tone of the passage;
- comment on what this passage suggests about time and change in the play. **[30]**

FALSTAFF: These fellows will do well, Master Shallow. God keep you, Master Silence: I will not use many words with you. Fare you well, gentlemen both; I thank you. I must a dozen mile tonight. Bardolph, give the soldiers coats.

SHALLOW: Sir John, the Lord bless you! God prosper your affairs! God send us peace! At your return, visit our house, let our old acquaintance be renewed. Peradventure I will with ye to the court. 5

FALSTAFF: Fore God, I would you would, Master Shallow.

SHALLOW: Go to, I have spoke at a word. God keep you!

FALSTAFF: Fare you well, gentle gentlemen. [*Exeunt Justices*]. On Bardolph, lead the men away. [*Exeunt Bardolph and recruits*]. As I return, I will fetch off these justices. I do see the bottom of Justice Shallow. Lord, Lord, how subject we old men are to this vice of lying! This same starved justice hath done nothing but prate to me of the wildness of his youth, and the feats he hath done about Turnbull Street, and every third word a lie, duer paid to the hearer than the Turk's tribute. I do remember him at Clement's Inn, like a man made after supper of a cheese-paring. When a was naked, he was for all the world like a forked radish, with a head fantastically carved upon it with a knife. A was so forlorn, that his dimensions to any thick sight were invisible; a was the very genius of famine, yet lecherous as a monkey, and the whores called him mandrake. A came ever in the rearward of the fashion, and sung those tunes to the overscutched housewives that he heard the carmen whistle, and sware they were his fancies or his good-nights. And now is this Vice's dagger become a squire, and talks as familiarly of John a Gaunt as if he had been sworn brother to him, and I'll be sworn a ne'er saw him but once in the tilt-yard, and then he burst his head for crowding among the marshal's men. I saw it and told John a Gaunt he beat his own name, for you might have thrust him and all his apparel into an eel-skin – the case of a treble hautboy was a mansion for him, a court; and now has he land and beefs. Well, I'll be acquainted with him if I return, and't shall go hard but I'll make him a philosopher's two stones to me. If the young dace be a bait for the old pike, I see no reason in the law of nature but I may snap at him: let time shape, and there an end. 10
15
20
25
30
35 [*Exit*]

Turn to page 4 for Question 2.

2 *As You Like It*

Read the following passage from Act 2, Scene 3. How does it contribute to your view of the relationship between Orlando and Adam?

In the course of your answer:

- look closely at the language, imagery and tone of the passage;
- comment on what this passage suggests about loyalty and friendship in the play. [30]

ORLANDO: Why, what's the matter?

ADAM: 5
 O unhappy youth,
 Come not within these doors: within this roof
 The enemy of all your graces lives
 Your brother – no, no brother – yet the son –
 Yet not the son, I will not call him son
 Of him I was about to call his father –
 Hath heard your praises, and this night he means
 To burn the lodging where you use to lie
 And you within it. If he fail of that,
 He will have other means to cut you off: 10
 I overheard him and his practices.
 This is no place, this house is but a butchery:
 Abhor it, fear it, do not enter it.

ORLANDO: Why whither, Adam, wouldst thou have me go?

ADAM: 15
 No matter whither, so you come not here.

ORLANDO: 20
 What, wouldst thou have me go and beg my food,
 Or with a base and boisterous sword enforce
 A thievish living on the common road?
 This I must do or know not what to do;
 Yet this I will not do, do how I can.
 I rather will subject me to the malice
 Of a diverted blood and bloody brother.

ADAM: 25
 But do not so: I have five hundred crowns,
 The thrifty hire I saved under your father,
 Which I did store to be my foster-nurse
 When service should in my old limbs lie lame
 And unregarded age in corners thrown;
 Take that, and He that doth the ravens feed,
 Yea providently caters for the sparrow,
 Be comfort to my age. Here is the gold: 30
 All this I give you; let me be your servant –
 Though I look old, yet I am strong and lusty;
 For in my youth I never did apply
 Hot and rebellious liquors in my blood,
 Nor did not with unbashful forehead woo
 The means of weakness and debility; 35
 Therefore my age is as a lusty winter,
 Frosty but kindly. Let me go with you:

I'll do the service of a younger man
In all your business and necessities. 40

ORLANDO: O good old man, how well in thee appears
The constant service of the antique world,
When service sweat for duty not for meed.
Thou art not for the fashion of these times
Where none will sweat but for promotion 45
And, having that, do choke their service up
Even with the having. It is not so with thee;
But, poor old man, thou prun'st a rotten tree
That cannot so much as a blossom yield,
In lieu of all thy pains and husbandry. 50

3 *Antony and Cleopatra*

Read the following passage from Act 3, Scene 13. How does it contribute to your view of the relationship between Antony and Cleopatra?

In the course of your answer:

- look closely at the language, imagery and tone of the passage;
 - comment on what the passage suggests about the influence of Cleopatra on Antony in the play.
- [30]**

CLEOPATRA:	Have you done yet?	
ANTONY:	Alack, our terrene moon is now eclipsed And it portends alone the fall of Antony.	
CLEOPATRA:	I must stay his time.	
ANTONY:	To flatter Caesar would you mingle eyes With one that ties his points?	5
CLEOPATRA:	Not know me yet?	
ANTONY:	Cold-hearted toward me?	
CLEOPATRA:	Ah, dear, if I be so, From my cold heart let heaven engender hail And poison it in the source, and the first stone Drop in my neck; as it determines, so Dissolve my life! The next Caesarion smite! Till by degrees the memory of my womb, Together with my brave Egyptians all, By the discandying of this pelleted storm Lie graveless, till the flies and gnats of Nile Have buried them for prey!	10 15
ANTONY:	I am satisfied. Caesar sets down in Alexandria, where I will oppose his fate. Our force by land Hath nobly held; our severed navy too Have knit again, and fleet, threat'ning most sea-like. Where hast thou been, my heart? Dost thou hear, lady? If from the field I shall return once more To kiss these lips, I will appear in blood. I and my sword will earn our chronicle. There's hope in't yet.	20 25
CLEOPATRA:	That's my brave lord!	
ANTONY:	I will be treble-sinewed, hearted, breathed, And fight maliciously. For when mine hours Were nice and lucky, men did ransom lives Of me for jests. But now, I'll set my teeth And send to darkness all that stop me. Come,	30

Let's have one other gaudy night. Call to me
All my sad captains. Fill our bowls once more.
Let's mock the midnight bell.

CLEOPATRA: It is my birthday.
I had thought t'have held it poor, but since my lord
Is Antony again, I will be Cleopatra. 35

ANTONY: We will yet do well.

CLEOPATRA: [*to Charmian and Iras*] Call all his noble captains to my lord!

ANTONY: Do so, we'll speak to them; and tonight I'll force
The wine peep through their scars. Come on, my queen, 40
There's sap in't yet! The next time I do fight
I'll make Death love me, for I will contend
Even with his pestilent scythe.

4 *The Tempest*

Read the following extract from Act 4, Scene 1. How does it contribute to your view of the way in which the character of Caliban is presented?

In the course of your answer:

- look closely at the language, imagery and tone of the passage;
- comment on what the passage suggests about Caliban's role and significance in the play. [30]

*Enter ARIEL, loaden with glistering apparel, etc.
Enter CALIBAN, STEPHANO and TRINCULO, all wet.*

- CALIBAN: Pray you tread softly, that the blind mole may
Not hear a footfall. We now are near his cell.
- STEPHANO: Monster, your fairy, which you say is a harmless fairy, has done little
better than played the jack with us.
- TRINCULO: Monster, I do smell all horse piss, at which my nose is in great 5
indignation.
- STEPHANO: So is mine. Do you hear, monster? If I should take a displeasure
against you, look you!
- TRINCULO: Thou wert but a lost monster.
- CALIBAN: Good my lord, give me thy favour still. 10
Be patient, for the prize I'll bring thee to
Shall hoodwink this mischance. Therefore speak softly;
All's hushed as midnight yet.
- TRINCULO: Ay, but to lose our bottles in the pool –
- STEPHANO: There is not only disgrace and dishonour in that, monster, but an 15
infinite loss.
- TRINCULO: That's more to me than my wetting, yet this is your harmless fairy,
monster.
- STEPHANO: I will fetch off my bottle, though I be o'er ears for my labour.
- CALIBAN: Prithee, my king, be quiet. Seest thou here; 20
This is the mouth o'th' cell. No noise, and enter.
Do that good mischief which may make this island
Thine own forever, and I, thy Caliban,
For aye thy foot-licker.
- STEPHANO: Give me thy hand. I do begin to have bloody thoughts. 25
- TRINCULO: [*Sees the clothes.*] O King Stephano! O peer! O worthy Stephano!
Look what a wardrobe here is for thee!
- CALIBAN: Let it alone, thou fool; it is but trash.

TRINCULO: O ho, monster; we know what belongs to a frippery! O King
Stephano! [*Puts on a garment.*] 30

STEPHANO: Put off that gown, Trinculo. By this hand, I'll have that gown.

TRINCULO: Thy grace shall have it.

CALIBAN: The dropsy drown this fool! What do you mean
To dote thus on such luggage? Let't alone
And do the murder first. If he awake, 35
From toe to crown he'll fill our skins with pinches,
Make us strange stuff.

SECTION B

Answer **one** question from this section.

Your answer must be on the **same play** as your answer in Section A.

5 *Henry VI (Part 2)*

EITHER (a) How far do you agree that, because of what he symbolises, the Lord Chief Justice is a central figure in *Henry IV (Part 2)*?

In the course of your answer:

- explain clearly how Shakespeare presents the character of the Lord Chief Justice;
- comment on what the play suggests about the significance of law and order.

OR (b) What do you see as the main aspects of kingship explored in *Henry IV (Part 2)*?

In the course of your answer:

- explain clearly how the play implies comparisons between King Henry and the future King, Hal;
- comment on what the play suggests about the qualities required in a successful king.

[30]

6 *As You Like It*

EITHER (a) Give your opinion of the role and significance of Jaques in *As You Like It*.

In the course of your answer:

- explain clearly how Shakespeare presents the character of Jaques;
- comment on what the play suggests about Jaques' 'humorous melancholy'.

OR (b) What in your opinion is the importance in *As You Like It* of characters' role-playing?

In the course of your answer:

- explain clearly how Shakespeare presents role-playing in the play;
- comment on what the play suggests about identity.

[30]

7 *Antony and Cleopatra*

EITHER (a) How far do you see faulty judgement as central to the concerns and effects of the play *Antony and Cleopatra*?

In the course of your answer:

- explain clearly how Shakespeare presents important decisions in the play;
- comment on what the play suggests about judgement and emotion.

OR (b) Give your opinion of the role and significance of Enobarbus in *Antony and Cleopatra*.

In the course of your answer:

- explain clearly how Shakespeare presents the character of Enobarbus;
- comment on what the play suggests about loyalty.

[30]

8 *The Tempest*

EITHER (a) How far do you agree that the ending of *The Tempest* leaves unanswered questions?

In the course of your answer:

- explain clearly how Shakespeare presents the ending of the play;
- comment on what the play suggests about forgiveness.

OR (b) Give your opinion of the role and significance of the spirit Ariel in *The Tempest*.

In the course of your answer:

- explain clearly how Shakespeare presents the character of Ariel;
- comment on what the play suggests about freedom and servitude.

[30]

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