

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS**

**Advanced Subsidiary GCE**

**ENGLISH LITERATURE**

**2707**

Drama: Shakespeare (Closed Text)

Tuesday **17 JANUARY 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.

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**This question paper consists of 11 printed pages and 1 blank page.**

## SECTION A

Answer **one** question from this section.

**1 Henry IV (Part 2)**

Read the following passage from Act 4, Scene 4. How does it contribute to your view of the relationship between King Henry and Prince Hal?

In the course of your answer:

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

KING: And how accompanied? Canst thou tell that?

CLARENCE: With Pains, and other his continual followers.

KING: Most subject is the fattest soil to weeds,  
 And he, the noble image of my youth,  
 Is overspread with them; therefore my grief 5  
 Stretches itself beyond the hour of death.  
 The blood weeps from my heart when I do shape  
 In forms imaginary th'unguided days  
 And rotten times that you shall look upon  
 When I am sleeping with my ancestors. 10  
 For when his headstrong riot hath no curb,  
 When rage and hot blood are his counsellors,  
 When means and lavish manners meet together,  
 O, with what wings shall his affections fly  
 Towards fronting peril and oppos'd decay! 15

WARWICK: My gracious lord, you look beyond him quite.  
 The Prince but studies his companions  
 Like a strange tongue, wherein, to gain the language,  
 'Tis needful that the most immodest word  
 Be look'd upon and learnt; which once attain'd, 20  
 Your Highness knows, comes to no further use  
 But to be known and hated. So, like gross terms,  
 The Prince will, in the perfectness of time,  
 Cast off his followers, and their memory  
 Shall as a pattern or a measure live 25  
 By which his Grace must mete the lives of other,  
 Turning past evils to advantages.

KING: 'Tis seldom when the bee doth leave her comb  
 In the dead carrion.

[Enter Westmoreland]

Who's here? Westmoreland? 30

WESTMORELAND: Health to my sovereign, and new happiness  
 Added to that that I am to deliver!

Prince John your son doth kiss your Grace's hand:  
Mowbray, the Bishop Scroop, Hastings and all  
Are brought to the correction of your law. 35  
There is not now a rebel's sword unsheath'd,  
But Peace puts forth her olive everywhere.  
The manner how this action hath been borne  
Here at more leisure may your Highness read,  
With every course in his particular. 40

KING:

O Westmoreland, thou art a summer bird,  
Which ever in the haunch of winter sings  
The lifting up of day.

## 2 *As You Like It*

Read the following passage from Act 4, Scene 1. How does it contribute to your view of the relationship between Rosalind and Orlando?

In the course of your answer:

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

ORLANDO: My fair Rosalind, I come within an hour of my promise.

ROSALIND: Break an hour's promise in love? He that will divide a minute into a thousand parts and break but a part of the thousand part of a minute in the affairs of love, it may be said of him that Cupid hath clapped him o'th'shoulder; but I'll warrant him heart-whole. 5

ORLANDO: Pardon me, dear Rosalind.

ROSALIND: Nay, an you be so tardy, come no more in my sight – I had as lief be wooed of a snail.

ORLANDO: Of a snail?

ROSALIND: Aye, of a snail; for though he comes slowly, he carries his house on his head; a better jointure, I think, than you make a woman. Besides, he brings his destiny with him. 10

ORLANDO: What's that?

ROSALIND: Why, horns; which such as you are fain to be beholden to your wives for. But he comes armed in his fortune and prevents the slander of his wife. 15

ORLANDO: Virtue is no horn-maker, and my Rosalind is virtuous.

ROSALIND: And I am your Rosalind.

CELIA: It pleases him to call you so, but he hath a Rosalind of a better leer than you. 20

ROSALIND: Come, woo me, woo me; for now I am in a holiday humour and like enough to consent. What would you say to me now an I were your very, very Rosalind?

ORLANDO: I would kiss before I spoke.

ROSALIND: Nay, you were better speak first, and when you were gravelled for lack of matter you might take occasion to kiss. Very good orators when they are out, they will spit, and for lovers, lacking – God warrant us – matter, the cleanliest shift is to kiss. 25

ORLANDO: How if the kiss be denied?

ROSALIND: Then she puts you to entreaty, and there begins new matter. 30

ORLANDO: Who could be out, being before his beloved mistress?

ROSALIND: Marry, that should you if I were your mistress, or I should think my honesty ranker than my wit.

### 3 *Antony and Cleopatra*

Read the following passage from Act 2, Scene 2. How does it contribute to your view of the way in which the character of Cleopatra 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 royal status in the play. [30]

ENOBARBUS: When she first met Mark Antony, she pursed up his heart upon the river of Cydnus.

AGRIPPA: There she appeared indeed! Or my reporter devised well for her.

ENOBARBUS: I will tell you. 5

The barge she sat in, like a burnished throne,  
Burned on the water; the poop was beaten gold;  
Purple the sails, and so perfumed that  
The winds were love-sick with them; the oars were silver,  
Which to the tune of flutes kept stroke, and made 10

The water which they beat to follow faster,  
As amorous of their strokes. For her own person,  
It beggared all description: she did lie  
In her pavilion, cloth-of-gold of tissue,  
O'erpicturing that Venus where we see 15  
The fancy outwork nature. On each side her  
Stood pretty dimpled boys, like smiling cupids,  
With divers-coloured fans, whose wind did seem  
To glow the delicate cheeks which they did cool,  
And what they undid did.

AGRIPPA: O, rare for Antony! 20

ENOBARBUS: Her gentlewomen, like the Nereides,  
So many mermaids, tended her i'th' eyes,  
And made their bends adornings. At the helm  
A seeming mermaid steers. The silken tackle  
Swell with the touches of those flower-soft hands 25

That yarely frame the office. From the barge  
A strange invisible perfume hits the sense  
Of the adjacent wharfs. The city cast  
Her people out upon her, and Antony,  
Enthroned i'th' market-place, did sit alone, 30

Whistling to th'air, which, but for vacancy,  
Had gone to gaze on Cleopatra, too,  
And made a gap in nature.

AGRIPPA: Rare Egyptian!

ENOBARBUS: Upon her landing, Antony sent to her;  
Invited her to supper. She replied 35  
It should be better he became her guest,

Which she entreated. Our courteous Antony,  
Whom ne'er the word of 'No' woman heard speak,  
Being barbered ten times o'er, goes to the feast,  
And, for his ordinary, pays his heart  
For what his eyes eat only.

40

AGRIPPA:

Royal wench!

She made great Caesar lay his sword to bed.  
He ploughed her, and she cropped.

4 *The Tempest*

Read the following passage from Act 1, Scene 2. How does it contribute to your view of the relationships between Prospero, Miranda and Ferdinand?

In the course of your answer:

- look closely at the language, imagery and tone of the passage;
- comment on what the passage suggests about Prospero as a father in the play. **[30]**

MIRANDA: There's nothing ill can dwell in such a temple.  
If the ill spirit have so fair a house,  
Good things will strive to dwell with't.

PROSPERO: [*to Ferdinand*] Follow me.  
Speak not you for him; he's a traitor. – Come,  
I'll manacle thy neck and feet together; 5  
Sea water shalt thou drink; thy food shall be  
The fresh-brook mussels, withered roots, and husks  
Wherein the acorn cradled. Follow!

FERDINAND: No,  
I will resist such entertainment till  
Mine enemy has more power.

*[He draws and is charmed from moving]*

MIRANDA: O dear father, 10  
Make not too rash a trial of him, for  
He's gentle and not fearful.

PROSPERO: What, I say,  
My foot my tutor? Put thy sword up, traitor,  
Who mak'st a show but dar'st not strike, thy conscience  
Is so possessed with guilt. Come from thy ward, 15  
For I can here disarm thee with this stick  
And make thy weapon drop.

MIRANDA: Beseech you, father –

PROSPERO: Hence; hang not on my garments.

MIRANDA: Sir, have pity;  
I'll be his surety.

PROSPERO: Silence! One word more  
Shall make me chide thee, if not hate thee. What, 20  
An advocate for an imposter? Hush.  
Thou think'st there is no more such shapes as he,  
Having seen but him and Caliban. Foolish wench,  
To th' most of men, this is a Caliban,  
And they to him are angels.



- MIRANDA: My affections 25  
 Are then most humble. I have no ambition  
 To see a goodlier man.
- PROSPERO: [*to Ferdinand*] Come on, obey:  
 Thy nerves are in their infancy again  
 And have no vigour in them.
- FERDINAND: So they are! 30  
 My spirits, as in a dream, are all bound up.  
 My father's loss, the weakness which I feel,  
 The wreck of all my friends, nor this man's threats  
 (To whom I am subdued) are but light to me,  
 Might I but through my prison once a day  
 Behold this maid. All corners else o'th' earth 35  
 Let liberty make use of; space enough  
 Have I in such a prison.
- PROSPERO: [*aside*] It works. [*to Ferdinand*] Come on. –  
 Thou hast done well, fine Ariel. – Follow me; –  
 Hark what thou else shalt do me.
- MIRANDA: [*to Ferdinand*] Be of comfort; 40  
 My father's of a better nature, sir,  
 Than he appears by speech. This is unwonted  
 Which now came from him.

## 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 the ending of *Henry IV (Part 2)* is more tragic than triumphant?

In the course of your answer:

- explain clearly how Shakespeare presents the ending of the play;
- comment on what the play suggests about the significance of Hal's becoming King.

**OR (b)** What in your opinion are the main characteristics of the England portrayed in *Henry IV (Part 2)*?

In the course of your answer:

- explain clearly how Shakespeare presents the condition of England in the play;
- comment on what the play suggests about conflicts between different groups.

[30]

**6** *As You Like It*

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

In the course of your answer:

- explain clearly how Shakespeare presents the character of Touchstone;
- comment on what the play suggests about notions of romantic love.

**OR (b)** ... *tongues in trees, books in the running brooks, Sermons in stones, and good in everything ...*

What in your opinion is the importance of the natural world in *As You Like It*?

In the course of your answer:

- explain clearly how Shakespeare presents nature in the play;
- comment on what the play suggests about the effects of the natural world on the characters.

[30]

## 7 *Antony and Cleopatra*

**EITHER (a)** *Not Caesar's valour hath o'erthrown Antony,  
But Antony's hath triumphed on itself.*

How far do you agree that Antony is responsible for his own fate?

In the course of your answer:

- explain clearly how Shakespeare presents Antony's conduct and motives;
- comment on what the play suggests about the significance of his suicide.

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

In the course of your answer:

- explain clearly how Shakespeare presents the character of Octavius;
- comment on what the play suggests about his relationship with Antony.

[30]

## 8 *The Tempest*

**EITHER (a)** How far and in what ways is magic significant in your appreciation of *The Tempest*?

In the course of your answer:

- explain clearly how Shakespeare presents magic effects in the play;
- comment on what the play suggests about Prospero's uses of magic.

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

In the course of your answer:

- explain clearly how Shakespeare presents the character of Antonio;
- comment on what the play suggests about the influence of malice and ingratitude.

[30]

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