

**ADVANCED SUBSIDIARY GCE UNIT
ENGLISH LITERATURE**

Drama: Shakespeare (Closed Text)

WEDNESDAY 17 JANUARY 2007

2707

Morning

Time: 1 hour 30 minutes

Additional materials: Answer Booklet (16 pages)



This is an 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 document 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 1, Scene 2. How does it contribute to your understanding of the relationship between Falstaff and the Lord Chief Justice?

In the course of your answer:

- look closely at the language, imagery and tone of the passage;
- comment on how this conversation prepares the audience for Falstaff's role in the play. **[30]**

FALSTAFF:	I am as poor as Job, my lord, but not so patient. Your lordship may minister the potion of imprisonment to me in respect of poverty; but how I should be your patient to follow your prescriptions, the wise may make some dram of a scruple, or indeed a scruple itself.	5
LORD CHIEF JUSTICE:	I sent for you when there were matters against you for your life, to come speak with me.	
FALSTAFF:	As I was then advised by my learned counsel in the laws of this land-service, I did not come.	
LORD CHIEF JUSTICE:	Well, the truth is, Sir John, you live in great infamy.	10
FALSTAFF:	He that buckles himself in my belt cannot live in less.	
LORD CHIEF JUSTICE:	Your means are very slender, and your waste is great.	
FALSTAFF:	I would it were otherwise, I would my means were greater and my waist slenderer.	
LORD CHIEF JUSTICE:	You have misled the youthful Prince.	15
FALSTAFF:	The young Prince hath misled me. I am the fellow with the great belly, and he my dog.	
LORD CHIEF JUSTICE:	Well, I am loath to gall a new-healed wound. Your day's service at Shrewsbury hath a little gilded over your night's exploit on Gad's Hill. You may thank th'unquiet time for your quiet o'er-posting that action.	20
FALSTAFF:	My lord! –	
LORD CHIEF JUSTICE:	But since all is well, keep it so: wake not a sleeping wolf.	
FALSTAFF:	To wake a wolf is as bad as smell a fox.	
LORD CHIEF JUSTICE:	What! You are as a candle, the better part burnt out.	25

FALSTAFF: A wassail candle, my lord, all tallow – if I did say of wax,
my growth would approve the truth.

LORD CHIEF JUSTICE: There is not a white hair on your face but should have his
effect of gravity.

FALSTAFF: His effect of gravy, gravy, gravy.

30

2 *As You Like It*

Read the following passage from Act 1, Scene 1. How does it contribute to your view of Oliver's relationship with Orlando in the play?

In the course of your answer:

- look closely at the language, imagery and tone of the passage;
- comment on what this passage suggests about brotherhood as a concern of the play. [30]

OLIVER: What, you wrestle tomorrow before the new Duke?

CHARLES: Marry, do I, sir; and I came to acquaint you with a matter. I am given, sir, secretly to understand that your younger brother Orlando hath a disposition to come in, disguised, against me to try a fall. Tomorrow, sir, I wrestle for my credit, and he that escapes me without some broken limb shall acquit him well. Your brother is but young and tender and, for your love, I would be loath to foil him, as I must for my own honour, if he come in; therefore, out of my love to you, I came hither to acquaint you withal, that either you might stay him from his intendment, or brook such disgrace well as he shall run into, in that it is a thing of his own search and altogether against my will. 5

OLIVER: Charles, I thank thee for thy love to me, which thou shalt find I will most kindly requite. I had myself notice of my brother's purpose herein, and have by underhand means laboured to dissuade him from it – but he is resolute. I'll tell thee, Charles, it is the stubbornest young fellow of France, full of ambition, an envious emulator of every man's good parts, a secret and villainous contriver against me, his natural brother. Therefore use thy discretion: I had as lief thou didst break his neck as his finger. And thou wert best look to't – for if thou dost him any slight disgrace or if he do not mightily grace himself on thee, he will practise against thee by poison, entrap thee by some treacherous device, and never leave thee till he hath ta'en thy life by some indirect means or other. For I assure thee – and almost with tears I speak it – there is not one so young and so villainous this day living. I speak but brotherly of him, but should I anatomise him to thee as he is, I must blush and weep, and thou must look pale and wonder. 15

CHARLES: I am heartily glad I came hither to you. If he come tomorrow, I'll give him his payment; if ever he go alone again, I'll never wrestle for prize more – and so God keep your worship. 20
[Exit

OLIVER: Farewell, good Charles. – Now will I stir this gamester. I hope I shall see an end of him, for my soul – yet I know not why – hates nothing more than he. Yet he's gentle, never schooled and yet learned, full of noble device, of all sorts enchantingly beloved, and indeed so much in the heart of the world, and especially of my own people who best know him, that I am altogether misprized. But it shall not be so long; this wrestler shall clear all: nothing remains but that I kindle the boy thither, which now I'll go about. 30
[Exit 35

BLANK PAGE

Turn to page 6 for Question 3.

3 *Antony and Cleopatra*

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

In the course of your answer:

- look closely at the language, imagery and tone of the passage;
- comment on what the passage suggests about Caesar's effect on Antony in the play as a whole. [30]

ANTONY:	I learn, you take things ill which are not so, Or being, concern you not.	
CAESAR:	I must be laughed at If, or for nothing or a little, I Should say myself offended, and with you Chiefly i'th' world; more laughed at that I should Once name you derogately when to sound your name It not concerned me.	5
ANTONY:	My being in Egypt, Caesar, What was't to you?	10
CAESAR:	No more than my residing here at Rome Might be to you in Egypt. Yet if you there Did practise on my state, your being in Egypt Might be my question.	
ANTONY:	How intend you, 'practised'?	15
CAESAR:	You may be pleased to catch at mine intent By what did here befall me. Your wife and brother Made wars upon me, and their contestation Was theme for you; you were the word of war.	
ANTONY:	You do mistake your business. My brother never Did urge me in his act. I did enquire it, And have my learning from some true reports That drew their swords with you. Did he not rather Discredit my authority with yours, And make the wars alike against my stomach, Having alike your cause? Of this my letters Before did satisfy you. If you'll patch a quarrel, As matter whole you have to make it with, It must not be with this.	20 25
CAESAR:	You praise yourself By laying defects of judgement to me, but You patched up your excuses.	30
ANTONY:	Not so, not so! I know you could not lack – I am certain on't – Very necessity of this thought, that I, Your partner in the cause 'gainst which he fought,	35

Could not with graceful eyes attend those wars
Which fronted mine own peace. As for my wife,
I would you had her spirit in such another.
The third o'th' world is yours, which with a snaffle
You may pace easy, but not such a wife.

40

ENOBARBUS: Would we had all such wives, that the men
might go to wars with the women!

ANTONY: So much uncurbable, her garboils, Caesar
Made out of her impatience – which not wanted
Shrewdness of policy too – I grieving grant
Did you too much disquiet. For that you must
But say I could not help it.

45

4 *The Tempest*

Read the following passage from Act 2, Scene 1. How does it contribute to your view of Alonso and his followers?

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 courtiers in the play.

[30]

GONZALO: Sir, we were talking that our garments seem now as fresh as when we were at Tunis at the marriage of your daughter, who is now Queen.

ANTONIO: And the rarest that e'er came there.

SEBASTIAN: Bate, I beseech you, widow Dido.

ANTONIO: O, widow Dido? Ay, widow Dido.

5

GONZALO: Is not, sir, my doublet as fresh as the first day I wore it? I mean, in a sort.

ANTONIO: That sort was well fished for.

GONZALO: When I wore it at your daughter's marriage.

ALONSO: You cram these words into mine ears, against
The stomach of my sense. Would I had never
Married my daughter there, for coming thence
My son is lost and (in my rate) she too,
Who is so far from Italy removed
I ne'er again shall see her. O thou mine heir
Of Naples and of Milan, what strange fish
Hath made his meal on thee?

10

15

FRANCISCO: Sir, he may live.
I saw him beat the surges under him
And ride upon their backs. He trod the water,
Whose enmity he flung aside, and breasted
The surge most swoll'n that met him. His bold head
'Bove the contentious waves he kept and oared
Himself with his good arms in lusty stroke
To th' shore, that o'er his wave-worn basis bowed,
As stooping to relieve him. I not doubt
He came alive to land.

20

25

ALONSO: No, no, he's gone.

SEBASTIAN: Sir, you may thank yourself for this great loss,
That would not bless our Europe with your daughter
But rather loose her to an African,
Where she at least is banished from your eye,
Who hath cause to wet the grief on't.

30

ALONSO: Prithee, peace.

- SEBASTIAN: You were kneeled to and importuned otherwise 35
By all of us, and the fair soul herself
Weighed between loathness and obedience, at
Which end o'th' beam should bow. We have lost your son,
I fear, for ever. Milan and Naples have
More widows in them of this business' making 40
Than we bring men to comfort them.
The fault's your own.
- ALONSO: So is the dear'st o'th' loss.
- GONZALO: My lord Sebastian, 45
The truth you speak doth lack some gentleness,
And time to speak it in. You rub the sore
When you should bring the plaster.

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) Explore the significance of relationships between fathers and sons in *Henry IV (Part 2)*.

In the course of your answer:

- explain clearly how the play presents father-son relationships;
- comment on what the play suggests about tensions between generations.

OR (b) ‘... these unseason’d hours perforce must add
Unto your sickness.’

How far and in what ways do you see disease as a central theme in *Henry IV (Part 2)*?

In the course of your answer:

- explain clearly how the play presents ideas and effects relating to disease;
- comment on what the play suggests about curing disease.

[30]

6 *As You Like It*

EITHER (a) How far do you agree with the view that, despite its happy ending, *As You Like It* gives a harsh and cold view of human life?

In the course of your answer:

- explain clearly how the play presents contrasts in atmosphere and tone;
- comment on what the play suggests about contrast as part of human experience.

OR (b) How far and in what ways do you see courtship as a central theme in *As You Like It*?

In the course of your answer:

- explain clearly how the play presents ideas and effects relating to courtship;
- comment on what the play suggests about the experience of being in love.

[30]

7 *Antony and Cleopatra*

EITHER (a) How far do you agree with the view that in *Antony and Cleopatra* Cleopatra is presented as self-indulgent and flawed?

In the course of your answer:

- explain clearly how the play presents the character of Cleopatra;
- comment on what the play suggests about Cleopatra as a queen.

OR (b) How far and in what ways do you see dishonour as a central theme in the play *Antony and Cleopatra*?

In the course of your answer:

- explain clearly how the play presents ideas and effects relating to dishonour;
- comment on what the play suggests about Roman and Egyptian values.

[30]

8 *The Tempest*

EITHER (a) How far and in what ways do you see freedom as a central concern of *The Tempest*?

In the course of your answer:

- explain clearly how the play presents ideas and effects related to freedom;
- comment on what the play suggests about the effects of confinement.

OR (b) Discuss the role and significance of Miranda in *The Tempest*.

In the course of your answer:

- explain clearly how the play presents the character of Miranda;
- comment on what the play suggests about relationships between men and women.

[30]

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (OCR) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

OCR is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.