

**ADVANCED SUBSIDIARY GCE UNIT
ENGLISH LITERATURE**

Drama: Shakespeare (Closed Text)

FRIDAY 25 MAY 2007

2707

Morning

Time: 1 hour 30 minutes

Additional materials: Answer Booklet (16 pages)



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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 4, Scene 2. How does it contribute to your view of the role and significance of Prince John (Lancaster) in the play?

In the course of your answer:

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

ARCHBISHOP:	<p style="text-align: right;">Good my Lord of Lancaster, I am not here against your father's peace; But, as I told my Lord of Westmoreland, The time disorder'd doth, in common sense, Crowd us and crush us to this monstrous form To hold our safety up. I sent your Grace The parcels and particulars of our grief, The which hath been with scorn shov'd from the court, Whereon this Hydra son of war is born; Whose dangerous eyes may well be charm'd asleep With grant of our most just and right desires; And true obedience, of this madness cur'd, Stoop tamely to the foot of majesty.</p>	<p>5</p> <p>10</p>
MOWBRAY:	<p>If not, we ready are to try our fortunes To the last man.</p>	<p>15</p>
HASTINGS:	<p style="text-align: right;">And though we here fall down, We have supplies to second our attempt. If they miscarry, theirs shall second them; And so success of mischief shall be born, And heir from heir shall hold this quarrel up Whiles England shall have generation.</p>	<p>20</p>
LANCASTER:	<p>You are too shallow, Hastings, much too shallow, To sound the bottom of the after-times.</p>	
WESTMORELAND:	<p>Pleaseth your Grace to answer them directly How far forth you do like their articles.</p>	<p>25</p>
LANCASTER:	<p>I like them all and do allow them well, And swear here, by the honour of my blood, My father's purposes have been mistook; And some about him have too lavishly Wrested his meaning and authority. My lord, these griefs shall be with speed redress'd; Upon my soul they shall. If this may please you, Discharge your powers unto their several counties, As we will ours; and here, between the armies, Let's drink together friendly and embrace,</p>	<p>30</p> <p>35</p>

That all their eyes may bear those tokens home
Of our restored love and amity.

ARCHBISHOP: I take your princely word for these redresses.

LANCASTER: I give it you, and will maintain my word;
And thereupon I drink unto your Grace.

40

2 *As You Like It*

Read the following passage from Act 2, Scene 7. How does it contribute to your view of life in the Forest of Arden?

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]

Enter ORLANDO with ADAM [on his back]

DUKE SENIOR: Welcome. Set down your venerable burden,
And let him feed.

ORLANDO: I thank you most for him.

ADAM: So had you need: I scarce can speak 5
To thank you for myself.

DUKE SENIOR: Welcome; fall to: I will not trouble you
As yet to question you about your fortunes.
Give us some music; and, good cousin, sing.

Song 10

AMIENS: Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen,
Because thou art not seen, 15
Although thy breath be rude.

Heigh-ho! Sing heigh-ho!
Unto the green holly,
Most friendship is feigning,
Most loving mere folly. 20
Then heigh-ho, the holly!
This life is most jolly.

Freeze, freeze, thou bitter sky,
That dost not bite so nigh
As benefits forgot; 25
Though thou the waters warp,
Thy sting is not so sharp
As friend remember'd not.

Heigh-ho! Sing heigh-ho!
Unto the green holly, 30
Most friendship is feigning,
Most loving mere folly.
Then heigh-ho, the holly!
This life is most jolly.

DUKE SENIOR: If that you were the good Sir Rowland's son, 35
As you have whispered faithfully you were,
And as mine eye doth his effigies witness

Most truly limned and living in your face,
Be truly welcome hither. I am the Duke
That loved your father. The residue of your fortune
Go to my cave and tell me. Good old man,
Thou art right welcome as thy master is.
[*To Orlando*] Support him by the arm.
[*To Adam*] Give me your hand,
And let me all your fortunes understand.

40

Exeunt

3 *Antony and Cleopatra*

Read the following passage from Act 2, Scene 5. How does it contribute to your view of the character of 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 Cleopatra's passionate nature. [30]

MESSENGER: Will't please you hear me?

CLEOPATRA I have a mind to strike thee ere thou speak'st:
Yet if thou say Antony lives, is well,
Or friends with Caesar, or not captive to him,
I'll set thee in a shower of gold, and hail
Rich pearls upon thee. 5

MESSENGER: Madam, he's well.

CLEOPATRA Well said!

MESSENGER: And friends with Caesar.

CLEOPATRA Thou'rt an honest man! 10

MESSENGER: Caesar and he are greater friends than ever.

CLEOPATRA Make thee a fortune from me.

MESSENGER: But yet, madam –

CLEOPATRA I do not like 'But yet.' It does allay
The good precedence. Fie upon 'But yet'!
'But yet' is as a gaoler to bring forth
Some monstrous malefactor. Prithee, friend,
Pour out the pack of matter to mine ear,
The good and bad together. He's friends with Caesar;
In state of health, thou say'st; and, thou say'st, free. 15
20

MESSENGER: Free, madam? No. I made no such report.
He's bound unto Octavia.

CLEOPATRA For what good turn?

MESSENGER: For the best turn i'th' bed.

CLEOPATRA I am pale, Charmian. 25

MESSENGER: Madam, he's married to Octavia.

CLEOPATRA The most infectious pestilence upon thee!
Strikes him down.

MESSENGER: Good madam, patience.

CLEOPATRA	What say you? Hence,	30
	<i>Strikes him.</i>	
	Horrible villain, or I'll spurn thine eyes Like balls before me! I'll unhair thy head!	
	<i>She hales him up and down.</i>	
	Thou shalt be whipped with wire and stewed in brine, Smarting in lingering pickle!	35
MESSENGER:	Gracious madam, I that do bring the news made not the match.	
CLEOPATRA	Say 'tis not so, a province I will give thee, And make thy fortunes proud. The blow thou hadst Shall make thy peace for moving me to rage; And I will boot thee with what gift beside Thy modesty can beg.	40
MESSENGER:	He's married, madam.	
CLEOPATRA	Rogue, thou hast lived too long!	45
	<i>Draws a knife.</i>	
MESSENGER:	Nay then, I'll run. What mean you, madam? I have made no fault.	
	<i>Exit.</i>	
CHARMIAN	Good madam, keep yourself within yourself. The man is innocent.	50
CLEOPATRA	Some innocents 'scape not the thunderbolt. Melt Egypt into Nile, and kindly creatures Turn all to serpents! Call the slave again! Though I am mad, I will not bite him. Call!	55
CHARMIAN	He is afeard to come.	
CLEOPATRA	I will not hurt him.	
	<i>[Exit Charmian.]</i>	

SECTION B

Answer **one** question from this section.

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

5 *Henry IV (Part 2)*

EITHER (a) How far do you agree with the view that in *Henry IV (Part 2)* the present is always overwhelmed by the past?

In the course of your answer:

- explain clearly how the play presents the influence of past events;
- comment on what the play suggests about attempts to escape the past.

OR (b) An idealist with a strong sense of duty.
A calculating and callous politician.

Which of these comments is closer to your view of Prince Hal?

In the course of your answer:

- explain clearly how the play presents the character of Hal;
- comment on what the play suggests about his future as King.

[30]

6 *As You Like It*

EITHER (a) In what ways do you think that *As You Like It* explores the power of women?

In the course of your answer:

- explain clearly how the play presents women's influence;
- comment on what the play suggests about the limits of women's power.

OR (b) Discuss the significance of Duke Frederick and Duke Senior in *As You Like It*.

In the course of your answer:

- explain clearly how the play presents the two dukes;
- comment on what the play suggests about rivalry between brothers.

[30]

7 *Antony and Cleopatra*

EITHER (a) How far and in what ways do you see politics as a central concern in *Antony and Cleopatra*?

In the course of your answer:

- explain clearly how the play presents ideas and effects related to politics;
- comment on what the play suggests about conflict between public and personal life.

OR (b) How far and in what ways do you consider Antony to be a tragic figure?

In the course of your answer:

- explain clearly how the play presents Antony;
- comment on what the play suggests about the contradictions in Antony's nature.

[30]

8 *The Tempest*

EITHER (a) Discuss the significance of Stephano and Trinculo in *The Tempest*.

In the course of your answer:

- explain clearly how the play presents Stephano and Trinculo;
- comment on what the play suggests about the effects of pride and foolishness.

OR (b) How far and in what ways do you see family relationships as a central concern of *The Tempest*?

In the course of your answer:

- explain clearly how the play presents family relationships;
- comment on what the play suggests about family conflicts.

[30]

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