

**ADVANCED SUBSIDIARY GCE**  
**ENGLISH LITERATURE**

**2707**

Drama: Shakespeare (Closed Text)

**WEDNESDAY 16 JANUARY 2008**

Morning

Time: 1 hour 30 minutes

**Additional materials:** Answer Booklet (16 pages)



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

**INSTRUCTIONS TO CANDIDATES**

- Write your name in capital letters, your Centre Number and Candidate Number in the spaces provided on the Answer Booklet.
- If you use more than one booklet, fasten them together.
- Read each question carefully and make sure you know what you have to do before starting your answer.
- 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*

**INFORMATION FOR CANDIDATES**

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

This document consists of **12** printed pages.

## SECTION A

Answer **one** question from this section.

1 *Henry IV (Part 2)*

Read the following passage from Act 1, Scene 1. How does it contribute to your response to the early part of the play?

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 some of the play's main concerns.

[30]

MORTON:

I am sorry I should force you to believe  
 That which I would to God I had not seen;  
 But these mine eyes saw him in bloody state,  
 Rend'ring faint quittance, wearied and out-breath'd,  
 To Harry Monmouth, whose swift wrath beat down 5  
 The never-daunted Percy to the earth,  
 From whence with life he never more sprung up.  
 In few, his death – whose spirit lent a fire  
 Even to the dullest peasant in his camp –  
 Being bruited once, took fire and heat away 10  
 From the best-temper'd courage in his troops;  
 For from his metal was his party steeled;  
 Which once in him abated, all the rest  
 Turn'd on themselves, like dull and heavy lead.  
 And as the thing that's heavy in itself 15  
 Upon enforcement flies with greatest speed,  
 So did our men, heavy in Hotspur's loss,  
 Lend to this weight such lightness with their fear  
 That arrows fled not swifter toward their aim  
 Than did our soldiers, aiming at their safety, 20  
 Fly from the field. Then was that noble Worcester  
 Too soon ta'en prisoner; and that furious Scot,  
 The bloody Douglas, whose well-labouring sword  
 Had three times slain th' appearance of the King,  
 Gan vail his stomach and did grace the shame 25  
 Of those that turn'd their backs, and in his flight,  
 Stumbling in fear, was took. The sum of all  
 Is that the King hath won, and hath sent out  
 A speedy power to encounter you, my lord,  
 Under the conduct of young Lancaster 30  
 And Westmoreland. This is the news at full.

NORTHUMBERLAND:

For this I shall have time enough to mourn.  
 In poison there is physic; and these news,  
 Having been well, that would have made me sick,  
 Being sick, have in some measure made me well; 35  
 And as the wretch whose ever-weak'ned joints,  
 Like strengthless hinges, buckle under life,  
 Impatient of his fit, breaks like a fire

Out of his keeper's arms, even so my limbs,  
Weak'ned with grief, being now enrag'd with grief,  
Are thrice themselves. Hence, therefore, thou nice crutch!  
A scaly gauntlet now with joints of steel  
Must glove this hand; and hence, thou sickly coif!

40



To fright the animals, and to kill them up  
In their assign'd and native dwelling-place.



CAESAR: That's the next to do.

POMPEY: We'll feast each other ere we part, and let's  
Draw lots who shall begin. 35

ANTONY: That will I, Pompey.

POMPEY: No, Antony, take the lot;  
But, first or last, your fine Egyptian cookery  
Shall have the fame. I have heard that Julius Caesar  
Grew fat with feasting there. 40

ANTONY: You have heard much.

POMPEY: I have fair meanings, sir.

ANTONY: And fair words to them.

4 *The Tempest*

Read the following passage from Act 4, Scene 1. In what ways does it illustrate the importance of the masque 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 Prospero's methods and plans. [30]

*Enter Ceres*

- CERES: Hail, many-coloured messenger, that ne'er  
Dost disobey the wife of Jupiter;  
Who, with thy saffron wings, upon my flow'rs  
Diffusest honey-drops, refreshing show'rs; 5  
And with each end of thy blue bow dost crown  
My bosky acres and my unshrub'd down,  
Rich scarf to my proud earth – why hath thy Queen  
Summon'd me hither to this short-grass'd green?
- IRIS: A contract of true love to celebrate, 10  
And some donation freely to estate  
On the blest lovers.
- CERES: Tell me, heavenly bow,  
If Venus or her son, as thou dost know,  
Do now attend the Queen? Since they did plot 15  
The means that dusky Dis my daughter got,  
Her and her blind boy's scandal'd company  
I have forsworn.
- IRIS: Of her society 20  
Be not afraid. I met her Deity  
Cutting the clouds towards Paphos, and her son  
Dove-drawn with her. Here thought they to have done  
Some wanton charm upon this man and maid,  
Whose vows are that no bed-right shall be paid 25  
Till Hymen's torch be lighted; but in vain.  
Mars's hot minion is return'd again;  
Her waspish-headed son has broke his arrows,  
Swears he will shoot no more, but play with sparrows,  
And be a boy right out. [Juno alights.]
- CERES: Highest Queen of state, 30  
Great Juno, comes; I know her by her gait.
- JUNO: How does my bounteous sister? Go with me  
To bless this twain, that they may prosperous be,  
And honour'd in their issue.
- They sing:* 35
- JUNO: Honour, riches, marriage-blessing,  
Long continuance, and increasing,





## 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)** *'A grows late; we'll go to bed. Thou'lt forget me when I am gone.*

In what ways do you consider the passing of time to be important in *Henry IV (Part 2)*?

In the course of your answer:

- explain clearly how the play presents the passing of time;
- comment on what the play suggests about time and change.

**OR (b)** Discuss ways in which women are significant in *Henry IV (Part 2)*.

In the course of your answer:

- explain clearly how the play presents women characters;
- comment on what the play suggests about women's relationships with men.

**[30]**

**6** *As You Like It*

**EITHER (a)** How far do you agree that *As You Like It* is a 'delightful comedy'?

In the course of your answer:

- explain clearly how the play presents pleasure and delight for the audience;
- comment on what the play suggests about contrasting elements of human experience.

**OR (b)** *From the east to western Inde  
No jewel is like Rosalinde.*

Discuss the role and significance of Rosalind in *As You Like It*.

In the course of your answer:

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

**[30]**

## 7 *Antony and Cleopatra*

**EITHER (a)** ... *That she preparedly may frame herself  
To th'way she's forced to.*

How far do you agree that in *Antony and Cleopatra* the fate of Cleopatra is shown to be beyond her control?

In the course of your answer:

- explain clearly how the play presents the character of Cleopatra and her experience;
- comment on what the play suggests about tragic inevitability.

**OR (b)** How far and in what ways do you consider that Cleopatra and Antony embody the qualities of Egypt and Rome?

In the course of your answer:

- explain clearly how the play presents the characters of Cleopatra and Antony;
- comment on what the play suggests about the contrasts between Egypt and Rome.

**[30]**

## 8 *The Tempest*

**EITHER (a)** ... *Should presently extirpate me and mine  
Out of the dukedom.*

How far and in what ways do you think that dispossession is a major concern of *The Tempest*?

In the course of your answer:

- explain clearly ways in which the play presents dispossession;
- comment on what the play suggests about authority.

**OR (b)** Discuss the significance of the relationship between Miranda and Ferdinand in *The Tempest*.

In the course of your answer:

- explain clearly how the play presents Miranda and Ferdinand;
- comment on what the play suggests about love and courtship.

**[30]**

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