

ADVANCED SUBSIDIARY GCE ENGLISH LITERATURE

Drama: Shakespeare (Closed Text)

WEDNESDAY 16 JANUARY 2008

2707

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.

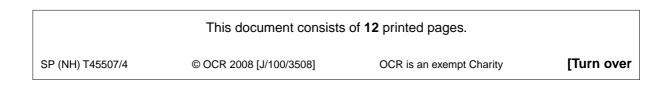
INSTRUCTIONS TO CANDIDATES

- 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.





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 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	5
	Even to the dullest peasant in his camp – Being bruited once, took fire and heat away 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	10
	Turn'd on themselves, like dull and heavy lead. And as the thing that's heavy in itself Upon enforcement flies with greatest speed, So did our men, heavy in Hotspur's loss, Lend to this weight such lightness with their fear	15
	That arrows fled not swifter toward their aim Than did our soldiers, aiming at their safety, 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	20
	Had three times slain th' appearance of the King, Gan vail his stomach and did grace the shame 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,	25
	Under the conduct of young Lancaster And Westmoreland. This is the news at full.	30
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; And as the wretch whose ever-weak'ned joints, Like strengthless hinges, buckle under life, Impatient of his fit, breaks like a fire	35

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!

2 As You Like It

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

In the course of your answer:

-	nguage, imagery and tone of the passage; is passage suggests about Jaques and his role in the play.	[30]
DUKE SENIOR:	Come, shall we go and kill us venison? And yet it irks me the poor dappled fools, Being native burghers of this desert city, Should, in their own confines, with forked heads Have their round haunches gor'd.	5
FIRST LORD:	Indeed, my lord, The melancholy Jaques grieves at that; And, in that kind, swears you do more usurp	
	Than doth your brother that hath banish'd you. To-day my Lord of Amiens and myself Did steal behind him as he lay along Under an oak whose antique root peeps out Upon the brook that brawls along this wood!	10
	To the which place a poor sequest'red stag, That from the hunter's aim had ta'en a hurt, Did come to languish; and, indeed, my lord, The wretched animal heav'd forth such groans That their discharge did stretch his leathern coat Almost to bursting; and the big round tears	15
	Cours'd one another down his innocent nose In piteous chase; and thus the hairy fool, Much marked of the melancholy Jaques, Stood on th' extremest verge of the swift brook, Augmenting it with tears.	20
DUKE SENIOR:	But what said Jaques? Did he not moralize this spectacle?	25
FIRST LORD:	O, yes, into a thousand similes. First, for his weeping into the needless stream: 'Poor deer,' quoth he, 'thou mak'st a testament As worldlings do, giving thy sum of more To that which had too much'. Then, being there alone,	30
	Left and abandoned of his velvet friends: 'Tis right;' quoth he; 'thus misery doth part The flux of company'. Anon, a careless herd, Full of the pasture, jumps along by him And never stays to greet him. 'Ay' quoth Jaques	35
	'Sweep on, you fat and greasy citizens; 'Tis just the fashion. Wherefore do you look Upon that poor and broken bankrupt there?' Thus most invectively he pierceth through The body of the country, city, court, Yea, and of this our life; swearing that we Are mere usurpers, tyrants, and what's worse,	40

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

3 Antony and Cleopatra

Read the following passage from Act 2, Scene 6. How does it contribute to your view of Antony when he is away from Egypt?

In the course of your answer:

- look closely at the language, imagery and tone of the passage;
- comment on what the passage suggests about Antony's relationships with powerful men in the play. [30]

POMPEY:	You have made me offer Of Sicily, Sardinia; and I must Rid all the sea of pirates; then to send Measures of wheat to Rome; this 'greed upon, To part with unhack'd edges and bear back Our targes undinted.	5
CAESAR: ANTONY: LEPIDUS:	That's our offer.	
POMPEY:	Know, then, I came before you here a man prepar'd To take this offer; but Mark Antony Put me to some impatience. Though I lose The praise of it by telling, you must know, When Caesar and your brother were at blows, Your mother came to Sicily and did find Her welcome friendly.	10 15
ANTONY:	I have heard it, Pompey, And am well studied for a liberal thanks Which I do owe you.	
POMPEY:	Let me have your hand. I did not think, sir, to have met you here.	20
ANTONY:	The beds i' th' East are soft; and thanks to you, That call'd me timelier than my purpose hither; For I gave gained by't.	
CAESAR:	Since I saw you last There is a change upon you.	25
POMPEY:	Well, I know not What counts harsh fortune casts upon my face; But in my bosom shall she never come To make my heart her vassal.	
LEPIDUS:	Well met here.	30
POMPEY:	I hope so, Lepidus. Thus we are agreed. I crave our composition may be written, And seal'd between us.	

CAESAR:	That's the next to de	0.	
POMPEY:	We'll feast each other ere we part, and Draw lots who shall begin.	d let's 3	35
ANTONY:	That will	I 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	e 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 unshrubb'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 Be not afraid. I met her Deity 20 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 Till Hymen's torch be lighted; but in vain. 25 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,

	Hourly joys be still upon you! Juno sings her blessings on you.	
CERES:	Earth's increase, foison plenty, Barns and garners never empty; Vines and clust'ring bunches growing, Plants with goodly burthen bowing; Spring come to you at the farthest,	40
	In the very end of harvest! Scarcity and want shall shun you, Ceres' blessing so is on you.	45
FERDINAND:	This is a most majestic vision, and Harmonious charmingly. May I be bold To think these spirits?	50
PROSPERO:	Spirits, which by mine art I have from their confines call'd to enact My present fancies.	

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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