

**ADVANCED SUBSIDIARY GCE  
ENGLISH LITERATURE**

Drama: Shakespeare (Closed Text)

**WEDNESDAY 21 MAY 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.

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 2, Scene 1. How does it contribute to your view of Falstaff in *Henry IV (Part 2)*?

In the course of your answer:

- look closely at the language, imagery and tone of the passage;
- comment on what the passage suggests about particular aspects of Falstaff's character in the play. **[30]**

CHIEF JUSTICE:	How comes this, Sir John? Fie! What man of good temper would endure this tempest of exclamation? Are you not ashamed to enforce a poor widow to so rough a course to come by her own?	
FALSTAFF:	What is the gross sum that I owe thee?	5
HOSTESS:	Marry, if thou wert an honest man, thyself and the money too. Thou didst swear to me upon a parcel-gilt goblet, sitting in my Dolphin chamber, at the round table, by a sea-coal fire, upon Wednesday in Wheeson week, when the Prince broke thy head for liking his father to a singing-man of Windsor – thou didst swear to me then, as I was washing thy wound, to marry me and make me my lady thy wife. Canst thou deny it? Did not goodwife Keech, the butcher's wife, come in then and call me gossip Quickly? Coming in to borrow a mess of vinegar, telling us she had a good dish of prawns, whereby thou didst desire to eat some, whereby I told thee they were ill for a green wound? And didst thou not, when she was gone down stairs, desire me to be no more so familiarity with such poor people, saying that ere long they should call me madam? And didst thou not kiss me, and bid me fetch thee thirty shillings? I put thee now to thy book-oath. Deny it, if thou canst.	10 15 20
FALSTAFF:	My lord, this is a poor mad soul, and she says up and down the town that her eldest son is like you. She hath been in good case, and, the truth is, poverty hath distracted her. But for these foolish officers, I beseech you I may have redress against them.	25
CHIEF JUSTICE:	Sir John, Sir John, I am well acquainted with your manner of wrenching the true cause the false way. It is not a confident brow, nor the throng of words that come with such more than impudent sauciness from you, can thrust me from a level consideration. You have, as it appears to me, practis'd upon the easy yielding spirit of this woman, and made her serve your uses both in purse and in person.	30

**Turn to page 4 for Question 2.**

## 2 *As You Like It*

Read the following passage from Act 5, Scene 1. How does it contribute to your view of Touchstone and his role 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 relations between rustic characters and court characters in the play. **[30]**

TOUCHSTONE:	Good ev'n, gentle friend. Cover thy head, cover thy head; nay, prithee, be cover'd. How old are you, friend?	
WILLIAM:	Five and twenty, sir.	
TOUCHSTONE:	A ripe age. Is thy name William?	
WILLIAM:	William, sir.	5
TOUCHSTONE:	A fair name. Wast born i' th' forest here?	
WILLIAM:	Ay, sir, I thank God.	
TOUCHSTONE:	'Thank God.' A good answer. Art rich?	
WILLIAM:	Faith, sir, so so.	
TOUCHSTONE:	'So so' is good, very good, very excellent good; and yet it is not; it is but so so. Art thou wise?	10
WILLIAM:	Ay, sir, I have a pretty wit.	
TOUCHSTONE:	Why, thou say'st well. I do now remember a saying: 'The fool doth think he is wise, but the wise man knows himself to be a fool'. The heathen philosopher, when he had a desire to eat a grape, would open his lips when he put it into his mouth; meaning thereby that grapes were made to eat and lips to open. You do love this maid?	15
WILLIAM:	I do, sir.	
TOUCHSTONE:	Give me your hand. Art thou learned?	20
WILLIAM:	No, sir.	
TOUCHSTONE:	Then learn this of me: to have, is to have; for it is a figure in rhetoric that drink, being pour'd out of a cup into a glass, by filling the one doth empty the other; for all your writers do consent that ipse is he; now, you are not ipse, for I am he.	25
WILLIAM:	Which he, sir?	
TOUCHSTONE:	He, sir, that must marry this woman. Therefore, you clown, abandon – which is in the vulgar leave – the society – which	

in the boorish is company – of this female – which in the  
common is woman – which together is: abandon the society 30  
of this female; or, clown, thou perishest; or, to thy better  
understanding, diest; or, to wit, I kill thee, make thee away,  
translate thy life into death, thy liberty into bondage. I will deal  
in poison with thee, or in bastinado, or in steel; I will bandy with  
thee in faction; I will o'er-run thee with policy; I will kill thee a 35  
hundred and fifty ways; therefore tremble, and depart.

AUDREY: Do, good William.

WILLIAM: God rest you merry, sir. [Exit

### 3 *Antony and Cleopatra*

Read the following passage from Act 1, Scene 3. How does it contribute to your view of Cleopatra's attitude towards Antony?

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 tensions in their relationship in the play. **[30]**

ANTONY:	Most sweet queen –	
CLEOPATRA:	Nay, pray you seek no colour for your going, But bid farewell, and go. When you sued staying, Then was the time for words. No going then! Eternity was in our lips and eyes, Bliss in our brows' bent, none our parts so poor But was a race of heaven. They are so still, Or thou, the greatest soldier of the world, Art turn'd the greatest liar.	5
ANTONY:	How now, lady!	10
CLEOPATRA:	I would I had thy inches. Thou shouldst know There were a heart in Egypt.	
ANTONY:	Hear me, Queen: The strong necessity of time commands Our services awhile; but my full heart Remains in use with you. Our Italy Shines o'er with civil swords: Sextus Pompeius Makes his approaches to the port of Rome; Equality of two domestic powers Breed scrupulous faction; the hated, grown to strength, Are newly grown to love. The condemn'd Pompey, Rich in his father's honour, creeps apace Into the hearts of such as have not thrived Upon the present state, whose numbers threaten; And quietness, grown sick of rest, would purge By any desperate change. My more particular, And that which most with you should safe my going, Is Fulvia's death.	15 20 25
CLEOPATRA:	Though age from folly could not give me freedom, It does from childishness. Can Fulvia die?	30
ANTONY:	She's dead, my queen. Look here, and at thy sovereign leisure read The garboils she awak'd. At the last, best. See when and where she died.	
CLEOPATRA:	O most false love! Where be the sacred vials thou shouldst fill With sorrowful water? Now I see, I see, In Fulvia's death how mine receiv'd shall be.	35

ANTONY:

Quarrel no more, but be prepar'd to know  
The purposes I bear; which are, or cease,  
As you shall give th' advice.

40

4 *The Tempest*

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 passage prepares the audience for some of the play's main concerns. [30]

*Re-enter Boatswain.*

BOATSWAIN: Down with the topmast. Yare, lower, lower! Bring her to try wi' th' main-course. [*A cry within*] A plague upon this howling! They are louder than the weather or our office.

*Re-enter Sebastian, Antonio, and Gonzalo.*

5

Yet again! What do you here? Shall we give o'er and drown? Have you a mind to sink?

SEBASTIAN: A pox o' your throat, you bawling, blasphemous, incharitable dog!

BOATSWAIN: Work you, then.

ANTONIO: Hang, cur; hang, you whoreson, insolent noise-maker; we are less afraid to be drown'd than thou art.

10

GONZALO: I'll warrant him for drowning, though the ship were no stronger than a nutshell, and as leaky as an unstanched wench.

BOATSWAIN: Lay her a-hold, a-hold; set her two courses; off to sea again; lay her off.

15

*Enter Mariners, wet.*

MARINERS: All lost! to prayers, to prayers! all lost! [*Exeunt.*]

BOATSWAIN: What, must our mouths be cold?

GONZALO: The King and Prince at prayers!  
Let's assist them,  
For our case is as theirs.

20

SEBASTIAN: I'm out of patience.

ANTONIO: We are merely cheated of our lives by drunkards.  
This wide-chopp'd rascal – would thou mightest lie drowning  
The washing of ten tides!

25

GONZALO: He'll be hang'd, yet,  
Though every drop of water swear against it,  
And gape at wid'st to glut him.

[*A confused noise within: Mercy on us!*]



We split, we split! Farewell, my wife and children! 30  
Farewell, brother! We split, we split, we split!

ANTONIO: Let's all sink wi' th' the King.

SEBASTIAN: Let's take leave of him.

*[Exeunt Antonio and Sebastian.]*

GONZALO: Now would I give a thousand furlongs of sea for an acre of barren 35  
ground – long heath, brown furze, any thing. The wills above be  
done, but I would fain die a dry death. *[Exeunt.]*

## 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)** Explore the relationships between comic and serious elements in *Henry IV (Part 2)*.

In the course of your answer:

- explain clearly how the play makes use of comic effects;
- comment on what the play suggests about the court and Eastcheap.

**OR (b)** Discuss the role and significance of King Henry in *Henry IV (Part 2)*.

In the course of your answer:

- explain clearly how the play presents the character of the King;
- comment on what the play suggests about the burdens of kingship.

**[30]**

**6** *As You Like It*

**EITHER (a)** Discuss the role and significance of Orlando in *As You Like It*.

In the course of your answer:

- explain clearly how the play presents Orlando's character;
- comment on what the play suggests about development in response to experience.

**OR (b)** 'The ending of the play is deeply unsatisfactory'. How far do you agree with this view?

In the course of your answer:

- explain clearly how Shakespeare presents the conclusion of the action;
- comment on what the play suggests about reconciliation and reformation.

**[30]**

## 7 *Antony and Cleopatra*

**EITHER (a)** Discuss the role and significance of women other than Cleopatra in the play.

In the course of your answer:

- explain clearly ways in which the play presents women other than Cleopatra;
- comment on what the play suggests about women and power.

**OR (b)** ... *But I will be  
A bridegroom in my death, and run into't  
As to a lover's bed.*

Discuss the significance of ways in which characters approach their deaths in *Antony and Cleopatra*.

In the course of your answer:

- explain clearly how the play presents dying and death;
- comment on what the play suggests about suicide.

[30]

## 8 *The Tempest*

**EITHER (a)** How far do you agree that Caliban is the character for whom the audience feel most sympathy?

In the course of your answer:

- explain clearly how the play presents Caliban;
- comment on what the play suggests about the effects of ill treatment.

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

In the course of your answer:

- explain clearly how the play presents Prospero;
- comment on what the play suggests about the effects of power.

[30]

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