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**ADVANCED**  
**General Certificate of Education**  
**2023**

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## **English Literature**

Assessment Unit A2 1

*assessing*

Shakespearean Genres

**MV24**

**[AEL11]**

**WEDNESDAY 31 MAY, MORNING**

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### **Time**

1 hour 30 minutes, plus your additional time allowance.

### **Instructions to Candidates**

Write your Centre Number and Candidate Number on the Answer Booklet provided. Answer the question on your chosen play. The extracts referred to in the questions can be found in the Resource Booklet provided. This unit is closed book.

## **Information for Candidates**

The total mark for this paper is 50.  
Quality of written communication will be assessed in all responses.

# Shakespearean Genres

**You will be marked on your ability to:**

- articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression (AO1)
- analyse ways in which meanings are shaped in literary texts (AO2)
- demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received (AO3)
- explore connections across and within literary texts (AO4)
- explore literary texts informed by different interpretations (AO5)

**Answer the question on your chosen Shakespeare text.**

## **1 Othello**

**Desdemona's death is the result of Othello's sexual jealousy.**

By referring closely to extract **1**, printed in the accompanying Resource Booklet and to other appropriately selected parts of the text, **show to what extent** you would agree with the view expressed above.

Your **argument** should include relevant comments on Shakespeare's dramatic methods, and relevant external contextual information on the nature of Shakespearean Tragedy.

**N.B. Equal marks are available for your treatment of the given extract and other relevant parts of the text. [50 marks]**

## 2 King Lear

**Lear is entirely responsible for Cordelia's fate.**

By referring closely to extract **2**, printed in the accompanying Resource Booklet and to other appropriately selected parts of the text, **show to what extent** you would agree with the view expressed above.

Your **argument** should include relevant comments on Shakespeare's dramatic methods, and relevant external contextual information on the nature of Shakespearean Tragedy.

**N.B. Equal marks are available for your treatment of the given extract and other relevant parts of the text. [50 marks]**

### **3 The Taming of the Shrew**

**It is impossible to justify Petruccio's treatment of Katherine.**

By referring closely to extract **3**, printed in the accompanying Resource Booklet and to other appropriately selected parts of the text, **show to what extent** you would agree with the view expressed above.

Your **argument** should include relevant comments on Shakespeare's dramatic methods, and relevant external contextual information on the nature of Shakespearean Comedy.

**N.B. Equal marks are available for your treatment of the given extract and other relevant parts of the text. [50 marks]**

## 4 As You Like It

**Rosalind is quick-witted and capable throughout the play.**

By referring closely to extract **4**, printed in the accompanying Resource Booklet and to other appropriately selected parts of the text, **show to what extent** you would agree with the view expressed above.

Your **argument** should include relevant comments on Shakespeare's dramatic methods, and relevant external contextual information on the nature of Shakespearean Comedy.

**N.B. Equal marks are available for your treatment of the given extract and other relevant parts of the text. [50 marks]**

## 5 Measure for Measure

**Claudio is an immoral man.**

By referring closely to extract **5**, printed in the accompanying Resource Booklet and to other appropriately selected parts of the text, **show to what extent** you would agree with the view expressed above.

Your **argument** should include relevant comments on Shakespeare's dramatic methods, and relevant external contextual information on the nature of Shakespeare's Problem Plays.

**N.B. Equal marks are available for your treatment of the given extract and other relevant parts of the text. [50 marks]**

## 6 The Winter's Tale

**Bohemia is a world of perfection.**

By referring closely to extract **6**, printed in the accompanying Resource Booklet and to other appropriately selected parts of the text, **show to what extent** you would agree with the view expressed above.

Your **argument** should include relevant comments on Shakespeare's dramatic methods, and relevant external contextual information on the nature of Shakespeare's Last Plays.

**N.B. Equal marks are available for your treatment of the given extract and other relevant parts of the text. [50 marks]**

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**This is the end of the  
question paper**

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**Resource  
Booklet**

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## **Extract 1: Othello**

(For use with Question 1)

### **Othello**

By heaven, I'll know thy thoughts.

### **Iago**

You cannot, if my heart were in your hand;  
Nor shall not, whilst 'tis in my custody.

### **Othello**

Ha!

### **Iago**

O, beware, my lord, of jealousy;  
It is the green-eyed monster which doth mock  
The meat it feeds on; that cuckold lives in bliss  
Who, certain of his fate, loves not his wronger;  
But, O, what damned minutes tells he o'er  
Who dotes, yet doubts, suspects, yet strongly  
loves!

### **Othello**

O misery!

## Iago

Poor and content is rich, and rich enough,  
But riches fineless is as poor as winter  
To him that ever fears he shall be poor.  
Good heaven, the souls of all my tribe defend  
From jealousy!

## Othello

Why, why is this?  
Think'st thou I'd make a life of jealousy,  
To follow still the changes of the moon  
With fresh suspicions? No; to be once in doubt  
Is once to be resolved: exchange me for a goat,  
When I shall turn the business of my soul  
To such exsufflicate and blown surmises,  
Matching thy inference. 'Tis not to make me  
jealous  
To say my wife is fair, feeds well, loves  
company,  
Is free of speech, sings, plays and dances well;  
Where virtue is, these are more virtuous:  
Nor from mine own weak merits will I draw  
The smallest fear or doubt of her revolt;  
For she had eyes, and chose me. No, Iago;  
I'll see before I doubt; when I doubt, prove;  
And on the proof, there is no more but this, –  
Away at once with love or jealousy!

## **Iago**

I am glad of it; for now I shall have reason  
To show the love and duty that I bear you  
With franker spirit: therefore, as I am bound,  
Receive it from me. I speak not yet of proof.  
Look to your wife; observe her well with Cassio;  
Wear your eye thus, not jealous nor secure:  
I would not have your free and noble nature  
Out of self-bounty be abused; look to't:  
I know our country disposition well;  
In Venice they do let heaven see the pranks  
They dare not show their husbands; their best  
conscience  
Is not to leave't undone, but keep't unknown.

## **Othello**

Dost thou say so?

## **Iago**

She did deceive her father, marrying you;  
And when she seem'd to shake and fear your  
looks,  
She loved them most.

## **Othello**

And so she did.

## **Iago**

Why, go to then;

She that, so young, could give out such a  
seeming,

To seel her father's eyes up close as oak –

He thought 'twas witchcraft – but I am much to  
blame;

I humbly do beseech you of your pardon

For too much loving you.

## **Othello**

I am bound to thee for ever.

(Act 3, Scene 3)

## **Extract 2: King Lear**

(For use with Question 2)

**Lear**

... Now, our joy,

Although the last, not least; to whose young  
love

The vines of France and milk of Burgundy

Strive to be interest'd; what can you say to  
draw

A third more opulent than your sisters? Speak.

**Cordelia**

Nothing, my lord.

**Lear**

Nothing?

**Cordelia**

Nothing.

**Lear**

Nothing will come of nothing. Speak again.

## **Cordelia**

Unhappy that I am, I cannot heave  
My heart into my mouth. I love your Majesty  
According to my bond; no more nor less.

## **Lear**

How, how, Cordelia? Mend your speech a little,  
Lest you may mar your fortunes.

## **Cordelia**

Good my lord,  
You have begot me, bred me, lov'd me; I  
Return those duties back as are right fit,  
Obey you, love you, and most honour you.  
Why have my sisters husbands, if they say  
They love you all? Haply, when I shall wed,  
That lord whose hand must take my plight shall  
carry  
Half my love with him, half my care and duty.  
Sure I shall never marry like my sisters,  
To love my father all.

## **Lear**

But goes thy heart with this?

## **Cordelia**

Ay, good my lord.

**Lear**

So young, and so untender?

**Cordelia**

So young, my lord, and true.

**Lear**

Let it be so! thy truth then be thy dower!  
For, by the sacred radiance of the sun,  
The mysteries of Hecate and the night;  
By all the operation of the orbs  
From whom we do exist and cease to be,  
Here I disclaim all my paternal care,  
Propinquity and property of blood,  
And as a stranger to my heart and me  
Hold thee from this for ever. The barbarous  
Scythian,  
Or he that makes his generation messes  
To gorge his appetite, shall to my bosom  
Be as well neighbour'd, pitied, and reliev'd,  
As thou my sometime daughter.

(Act 1, Scene 1)

## **Extract 3: The Taming of the Shrew**

(For use with Question 3)

### **Katherine**

I pray you, husband, be not so disquiet:  
The meat was well, if you were so contented.

### **Petrucchio**

I tell thee, Kate, 'twas burnt and dried away;  
And I expressly am forbid to touch it,  
For it engenders choler, planteth anger;  
And better 'twere that both of us did fast,  
Since, of ourselves, ourselves are choleric,  
Than feed it with such over-roasted flesh.  
Be patient; tomorrow 't shall be mended,  
And, for this night, we'll fast for company:  
Come, I will bring thee to thy bridal chamber.

**(Exeunt)**

**(Re-enter Servants severally)**

### **Nathaniel**

Peter, didst ever see the like?

**Peter**

He kills her in her own humour.

**(Re-enter Curtis)**

**Grumio**

Where is he?

**Curtis**

In her chamber, making a sermon of continency  
to her;

And rails, and swears, and rates, that she, poor  
soul,

Knows not which way to stand, to look, to  
speak,

And sits as one new-risen from a dream.

Away, away! for he is coming hither.

**(Exeunt)**

**(Re-enter Petruccio)**

**Petruccio**

Thus have I politicly begun my reign,

And 'tis my hope to end successfully.

My falcon now is sharp and passing empty;

And till she stoop she must not be full-gorged,

For then she never looks upon her lure.  
Another way I have to man my haggard,  
To make her come and know her keeper's call,  
That is, to watch her, as we watch these kites  
That bate and beat and will not be obedient.  
She eat no meat to-day, nor none shall eat;  
Last night she slept not, nor to-night she shall  
not;  
As with the meat, some undeserved fault  
I'll find about the making of the bed;  
And here I'll fling the pillow, there the bolster,  
This way the coverlet, another way the sheets:  
Ay, and amid this hurly I intend  
That all is done in reverend care of her;  
And in conclusion she shall watch all night:  
And if she chance to nod, I'll rail and brawl,  
And with the clamour keep her still awake.  
This is a way to kill a wife with kindness;  
And thus I'll curb her mad and headstrong  
humour.  
He that knows better how to tame a shrew,  
Now let him speak: 'tis charity to show.

(Act 4, Scene 1)

## **Extract 4: As You Like It**

(For use with Question 4)

**(Enter Duke Frederick with Lords)**

**Duke Frederick**

Mistress, despatch you with your safest haste,  
And get you from our court.

**Rosalind**

Me, uncle?

**Duke Frederick**

You, cousin

Within these ten days if that thou be'st found  
So near our public court as twenty miles,  
Thou diest for it.

**Rosalind**

I do beseech your grace,  
Let me the knowledge of my fault bear with me:  
If with myself I hold intelligence  
Or have acquaintance with mine own desires,  
If that I do not dream or be not frantic, –  
As I do trust I am not – then, dear uncle,  
Never so much as in a thought unborn

Did I offend your highness.

**Duke Frederick**

Thus do all traitors:

If their purgation did consist in words,  
They are as innocent as grace itself:  
Let it suffice thee that I trust thee not.

**Rosalind**

Yet your mistrust cannot make me a traitor:  
Tell me whereon the likelihood depends.

**Duke Frederick**

Thou art thy father's daughter; there's enough.

**Rosalind**

So was I when your highness took his  
dukedom;

So was I when your highness banish'd him:  
Treason is not inherited, my lord;

Or, if we did derive it from our friends,

What's that to me? my father was no traitor:

Then, good my liege, mistake me not so much  
To think my poverty is treacherous.

**Celia**

Dear sovereign, hear me speak.

## **Duke Frederick**

Ay, Celia; we stay'd her for your sake,  
Else had she with her father ranged along.

## **Celia**

I did not then entreat to have her stay;  
It was your pleasure, and your own remorse:  
I was too young that time to value her;  
But now I know her: if she be a traitor,  
Why, so am I; we still have slept together,  
Rose at an instant, learn'd, play'd, eat together,  
And wheresoe'er we went, like Juno's swans,  
Still we went coupled and inseparable.

## **Duke Frederick**

She is too subtle for thee; and her smoothness,  
Her very silence and her patience  
Speak to the people, and they pity her.  
Thou art a fool: she robs thee of thy name,  
And thou wilt show more bright and seem more  
virtuous  
When she is gone. Then open not thy lips:  
Firm and irrevocable is my doom  
Which I have passed upon her; she is banish'd.

## **Celia**

Pronounce that sentence then on me, my liege;  
I cannot live out of her company.

## **Duke Frederick**

You are a fool. You, niece, provide yourself:  
If you outstay the time, upon mine honour,  
And in the greatness of my word, you die.

**(Exeunt Duke Frederick and Lords)**

(Act 1, Scene 3)

## **Extract 5: Measure for Measure**

(For use with Question 5)

**Claudio**

The precise Angelo!

**Isabella**

O, 'tis the cunning livery of hell,  
The damned'st body to invest and cover  
In precise guards! Dost thou think, Claudio,  
If I would yield him my virginity,  
Thou mightst be freed?

**Claudio**

O heavens, it cannot be!

**Isabella**

Yes, he would give't thee, from this rank  
offence,  
So to offend him still. This night's the time  
That I should do what I abhor to name,  
Or else thou diest to-morrow.

**Claudio**

Thou shalt not do't.

**Isabella**

O, were it but my life,  
I'd throw it down for your deliverance  
As frankly as a pin.

**Claudio**

Thanks, dear Isabel.

**Isabella**

Be ready, Claudio, for your death tomorrow.

**Claudio**

Yes. – Has he affections in him,  
That thus can make him bite the law by th'nose,  
When he would force it? – Sure, it is no sin;  
Or of the deadly seven, it is the least.

**Isabella**

Which is the least?

**Claudio**

If it were damnable, he being so wise,  
Why would he for the momentary trick  
Be perdurably fined? – O Isabel!

**Isabella**

What says my brother?

## **Claudio**

Death is a fearful thing.

## **Isabella**

And shamed life a hateful.

## **Claudio**

Ay, but to die, and go we know not where;  
To lie in cold obstruction and to rot;  
This sensible warm motion to become  
A kneaded clod; and the delighted spirit  
To bathe in fiery floods, or to reside  
In thrilling region of thick-ribbed ice;  
To be imprison'd in the viewless winds,  
And blown with restless violence round about  
The pendent world: or to be worse than worst  
Of those that lawless and incertain thought  
Imagine howling; 'tis too horrible!  
The weariest and most loathed worldly life  
That age, ache, penury and imprisonment  
Can lay on nature is a paradise  
To what we fear of death.

## **Isabella**

Alas, alas!

## **Claudio**

Sweet sister, let me live.  
What sin you do to save a brother's life,  
Nature dispenses with the deed so far  
That it becomes a virtue.

## **Isabella**

O you beast!  
O faithless coward! O dishonest wretch!  
Wilt thou be made a man out of my vice?  
Is't not a kind of incest, to take life  
From thine own sister's shame? What should I  
think?  
Heaven shield my mother play'd my father fair;  
For such a warped slip of wilderness  
Ne'er issued from his blood. Take my defiance:  
Die, perish! Might but my bending down  
Reprieve thee from thy fate, it should proceed.  
I'll pray a thousand prayers for thy death,  
No word to save thee.

## **Claudio**

Nay, hear me, Isabel.

## **Isabella**

O, fie, fie, fie!

Thy sin's not accidental, but a trade;

Mercy to thee would prove itself a bawd:

'Tis best that thou diest quickly.

**(Going)**

## **Claudio**

O hear me, Isabella.

(Act 3, Scene 1)

## **Extract 6: The Winter's Tale**

(For use with Question 6)

### **Perdita**

I'll not put

The dibble in earth to set one slip of them;  
No more than, were I painted, I would wish  
This youth should say 'twere well, and only  
therefore

Desire to breed by me. Here's flowers for you:  
Hot lavender, mints, savory, marjoram;  
The marigold, that goes to bed wi' the sun  
And with him rises weeping: these are flowers  
Of middle summer, and I think they are given  
To men of middle age. You're very welcome.

### **Camillo**

I should leave grazing, were I of your flock,  
And only live by gazing.

## **Perdita**

Out, alas!

You'd be so lean that blasts of January  
Would blow you through and through.

### **(To Florizel)**

Now, my fair'st friend,

I would I had some flowers o'th'spring, that  
might

Become your time of day – **(to the**

**Shepherdesses)** and yours, and yours,

That wear upon your virgin branches yet

Your maidenheads growing. O Proserpina,

For the flowers now that, frightened, thou let'st fall

From Dis's wagon! Daffodils,

That come before the swallow dares, and take

The winds of March with beauty; violets, dim,

But sweeter than the lids of Juno's eyes

Or Cytherea's breath; pale primroses,

That die unmarried ere they can behold

Bright Phoebus in his strength – a malady

Most incident to maids; bold oxlips and

The crown imperial; lilies of all kinds,

The flower-de-luce being one: O, these I lack,

To make you garlands of, and my sweet friend

To strew him o'er and o'er!

## **Florizel**

What, like a corse?

## **Perdita**

No, like a bank for Love to lie and play on;  
Not like a corse; or if, not to be buried,  
But quick and in mine arms. Come, take your  
flowers.

Methinks I play as I have seen them do  
In Whitsun pastorals: sure this robe of mine  
Does change my disposition.

## **Florizel**

What you do  
Still betters what is done. When you speak,  
sweet.

I'd have you do it ever; when you sing,  
I'd have you buy and sell so, so give alms,  
Pray so; and, for the ord'ring your affairs,  
To sing them too; when you do dance, I wish  
you

A wave o'th'sea, that you might ever do  
Nothing but that – move still, still so,  
And own no other function. Each your doing,  
So singular in each particular,  
Crowns what you are doing in the present  
deeds,

That all your acts are queens.

### **Perdita**

O Doricles,

Your praises are too large. But that your youth  
And the true blood which peeps fairly through't,  
Do plainly give you out an unstained shepherd,  
With wisdom I might fear, my Doricles,  
You wooed me the false way.

### **Florizel**

I think you have

As little skill to fear as I have purpose  
To put you to't. But come; our dance, I pray.  
Your hand, my Perdita: so turtles pair,  
That never mean to part.

(Act 4, Scene 4)



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