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**General Certificate of Education**

**2018**

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# English Literature

Assessment Unit A2 1

*assessing*

Shakespearean Genres



AEL11

**[AEL11]**

**THURSDAY 7 JUNE, AFTERNOON**

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## TIME

1 hour 30 minutes.

## 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.

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## Shakespearean Genres

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

- articulate informed, personal and creative responses to literary texts, using appropriate 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*

**The tragic hero Othello is entirely responsible for his own downfall.**

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]

2 *King Lear*

**In *King Lear*, the suffering experienced by Lear and Gloucester evokes more terror than pity in the audience.**

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]

3 *The Taming of the Shrew*

**In *The Taming of the Shrew*, Petruccio breaks Kate's spirit.**

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]

4 *As You Like It*

**In *As You Like It*, good order and happiness are restored at the end of 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]

5 *Measure for Measure*

**In *Measure for Measure*, the Duke is presented as an irresponsible ruler.**

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]

6 *The Winter's Tale*

**In *The Winter's Tale*, the forgiveness and reconciliation are unconvincing.**

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]

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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***

(Extract to go with Question 1)

GRATIANO

What is the matter?

OTHELLO

Behold, I have a weapon;  
A better never did itself sustain  
Upon a soldier's thigh. I have seen the day  
That with this little arm and this good sword  
I have made my way through more impediments  
Than twenty times your stop. But, O vain boast!  
Who can control his fate? 'Tis not so now.  
Be not afraid, though you do see me weapon'd;  
Here is my journey's end, here is my butt,  
And very sea-mark of my utmost sail.  
Do you go back dismay'd? 'Tis a lost fear;  
Man but a rush against Othello's breast,  
And he retires. Where should Othello go?  
Now, how dost thou look now? O ill-starr'd wench  
Pale as thy smock! When we shall meet at compt,  
This look of thine will hurl my soul from heaven,  
And fiends will snatch at it. Cold, cold, my girl!  
Even like thy chastity. O cursed, cursed slave!  
Whip me, ye devils,  
From the possession of this heavenly sight.  
Blow me about in winds, roast me in sulphur,  
Wash me in steep-down gulfs of liquid fire.  
O Desdemona! Desdemona! dead!  
O! O! O!

*(Enter Lodovico, Montano, Cassio carried in a chair, and Officers,  
with Iago prisoner.)*

LODOVICO

Where is this rash and most unfortunate man?

OTHELLO

That's he that was Othello – here I am.

LODOVICO

Where is that viper? Bring the villain forth.

OTHELLO

I look down towards his feet – but that's a fable.  
If that thou be'st a devil, I cannot kill thee. (*Wounds Iago*)

LODOVICO

Wrench his sword from him.

IAGO

I bleed, sir; but not kill'd.

OTHELLO

I am not sorry neither: I'd have thee live;  
For, in my sense, 'tis happiness to die.

LODOVICO

O thou Othello, that was once so good,  
Fall'n in the practice of a damned slave,  
What shall be said to thee?

OTHELLO

Why, any thing:  
An honourable murderer, if you will;  
For nought I did in hate, but all in honour.

LODOVICO

This wretch hath part confess'd his villainy.  
Did you and he consent in Cassio's death?

OTHELLO

Ay.

CASSIO

Dear General, I never gave you cause.

OTHELLO

I do believe it, and I ask your pardon.  
Will you, I pray, demand that demi-devil  
Why he hath thus ensnar'd my soul and body?

IAGO

Demand me nothing. What you know, you know.  
From this time forth I never will speak word.

LODOVICO

What, not to pray?

GRATIANO

Torments will ope your lips.

OTHELLO

Well, thou dost best.

LODOVICO

Sir, you shall understand what hath befall'n,  
Which, as I think, you know not. Here is a letter  
Found in the pocket of the slain Roderigo;  
And here another: the one of them imports  
The death of Cassio to be undertook  
By Roderigo.

OTHELLO

O villain!

CASSIO

Most heathenish and most gross!

LODOVICO

Now here's another discontented paper,  
Found in his pocket too; and this, it seems,  
Roderigo meant t' have sent this damned villain;  
But that, belike, Iago in the interim  
Came in and satisfied him.

OTHELLO

O thou pernicious caitiff!

How came you, Cassio, by that handkerchief  
That was my wife's?

CASSIO

I found it in my chamber;  
And he himself confess'd but even now  
That there he dropp'd it for a special purpose  
Which wrought to his desire.

OTHELLO

O fool! fool! fool!

(Act 5, Scene 2)

**Extract 2: King Lear**

(Extract to go with Question 2)

REGAN

Wherefore to Dover?

GLOUCESTER

Because I would not see thy cruel nails  
Pluck out his poor old eyes, nor thy fierce sister  
In his anointed flesh stick boarish fangs.  
The sea, with such a storm as his bare head  
In hell-black night endured, would have buoyed up,  
And quenched the stelled fires.  
Yet, poor old heart, he help the heavens to rain.  
If wolves had at thy gate howl'd that stern time,  
Thou shouldst have said, 'Good porter, turn the key:  
All cruels else subscribed.' But I shall see  
The winged vengeance overtake such children.

CORNWALL

See't shalt thou never. Fellows, hold the chair.  
Upon these eyes of thine I'll set my foot.

GLOUCESTER

He that will think to live till he be old,  
Give me some help! – O cruel! O you gods!

*(Cornwall puts out one of Gloucester's eyes)*

REGAN

One side will mock another; th'other too.

CORNWALL

If you see vengeance –

FIRST SERVANT

Hold your hand, my lord.  
I have served you ever since I was a child,  
But better service have I never done you  
Than now to bid you hold.

REGAN

How now, you dog!

FIRST SERVANT

If you did wear a beard upon your chin,  
I'd shake it on this quarrel. What do you mean?

CORNWALL

My villain!

FIRST SERVANT

Nay, then, come on, and take the chance of anger.

*(They draw and fight)*

REGAN

*(To another Servant)*

Give me thy sword. A peasant stand up thus!

*(Takes a sword and runs at him behind)*

FIRST SERVANT

Oh, I am slain! My lord, you have one eye left  
To see some mischief on him. Oh!

*(He dies)*

CORNWALL

Lest it see more, prevent it. Out, vile jelly!

*(He puts out Gloucester's other eye)*

Where is thy lustre now?

GLOUCESTER

All dark and comfortless. Where's my son Edmund?  
Edmund, enkindle all the sparks of nature  
To quit this horrid act.

REGAN

Out, treacherous villain!  
Thou call'st on him that hates thee. It was he  
That made the overture of thy treasons to us,  
Who is too good to pity thee.

GLOUCESTER

O, my follies! Then Edgar was abused.  
Kind gods, forgive me that, and prosper him!

REGAN

Go thrust him out at gates, and let him smell  
His way to Dover.

*(Exit a Servant with Gloucester)*

(Act 3, Scene 7)

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

(Extract to go with Question 3)

(*Re-enter Petruccio, Katherine, Bianca, Baptista, Hortensio, Grumio and Train.*)

PETRUCCIO

Gentlemen and friends, I thank you for your pains:  
I know you think to dine with me to-day,  
And have prepared great store of wedding cheer;  
But so it is, my haste doth call me hence,  
And therefore here I mean to take my leave.

BAPTISTA

Is't possible you will away to-night?

PETRUCCIO

I must away to-day, before night come:  
Make it no wonder; if you knew my business,  
You would entreat me rather go than stay.  
And, honest company, I thank you all,  
That have beheld me give away myself  
To this most patient, sweet and virtuous wife:  
Dine with my father, drink a health to me;  
For I must hence; and farewell to you all.

TRANIO

Let us entreat you stay till after dinner.

PETRUCCIO

It may not be.

GREMIO

Let me entreat you.

PETRUCCIO

It cannot be.

KATHERINE

Let me entreat you.

PETRUCCIO

I am content.

KATHERINE

Are you content to stay?

PETRUCCIO

I am content you shall entreat me stay;  
But yet not stay, entreat me how you can.

KATHERINE

Now, if you love me, stay.

PETRUCCIO

Grumio, my horse.

GRUMIO

Ay, sir, they be ready: the oats have eaten the horses.

KATHERINE

Nay, then,  
Do what thou canst, I will not go to-day;  
No, nor to-morrow, not till I please myself.  
The door is open, sir; there lies your way;  
You may be jogging whiles your boots are green;  
For me, I'll not be gone till I please myself:  
'Tis like you'll prove a jolly surly groom,  
That take it on you at the first so roundly.

PETRUCCIO

O Kate, content thee; prithee, be not angry.

KATHERINE

I will be angry: what hast thou to do?  
Father, be quiet: he shall stay my leisure.

GREMIO

Ay, marry, sir, now it begins to work.

KATHERINE

Gentlemen, forward to the bridal dinner:  
I see a woman may be made a fool,  
If she had not a spirit to resist.

PETRUCCIO

They shall go forward, Kate, at thy command.  
Obey the bride, you that attend on her;  
Go to the feast, revel and domineer,  
Carouse full measure to her maidenhead.  
Be mad and merry, or go hang yourselves:  
But for my bonny Kate, she must with me.  
Nay, look not big, nor stamp, nor stare, nor fret;  
I will be master of what is my own:  
She is my goods, my chattels; she is my house,  
My household stuff, my field, my barn,  
My horse, my ox, my ass, my any thing;  
And here she stands, touch her whoever dare;  
I'll bring mine action on the proudest he  
That stops my way in Padua. Grumio,  
Draw forth thy weapon, we are beset with thieves;  
Rescue thy mistress, if thou be a man.  
Fear not, sweet wench, they shall not touch thee, Kate:  
I'll buckler thee against a million.

(Act 3, Scene 2)

**Extract 4: As You Like It**

(Extract to go with Question 4)

*(Enter Hymen, Rosalind, and Celia)*

*Still Music.*

HYMEN

Then is there mirth in heaven  
When earthly things made even  
Atone together.  
Good Duke, receive thy daughter:  
Hymen from heaven brought her,  
Yea, brought her hither,  
That thou mightst join her hand with his  
Whose heart within his bosom is.

ROSALIND *(To the Duke)*

To you I give myself, for I am yours.

*(To Orlando)*

To you I give myself, for I am yours.

DUKE SENIOR

If there be truth in sight, you are my daughter.

ORLANDO

If there be truth in sight, you are my Rosalind.

PHEBE

If sight and shape be true,  
Why then, my love, adieu!

ROSALIND

I'll have no father, if you be not he:  
I'll have no husband, if you be not he:  
Nor ne'er wed woman, if you be not she.

HYMEN

Peace ho! I bar confusion:  
'Tis I must make conclusion  
Of these most strange events:  
Here's eight that must take hands  
To join in Hymen's bands  
If truth holds true contents.  
You and you no cross shall part:  
You and you are heart in heart:  
You to his love must accord,  
Or have a woman to your lord:  
You and you are sure together  
As the winter to foul weather.  
Whiles a wedlock-hymn we sing,  
Feed yourselves with questioning;  
That reason wonder may diminish,  
How thus we met, and these things finish.

*Song*

Wedding is great Juno's crown:  
O blessed bond of board and bed!  
'Tis Hymen peoples every town;  
High wedlock then be honoured:  
Honour, high honour and renown,  
To Hymen, God of every town!

DUKE SENIOR

O my dear niece, welcome thou art to me!  
Even daughter, welcome, in no less degree.

PHEBE

I will not eat my word, now thou art mine;  
Thy faith, my fancy to thee doth combine.

*(Enter Jaques de Boys)*

JAQUES DE BOYS

Let me have audience for a word or two:  
I am the second son of old Sir Rowland,  
That bring these tidings to this fair assembly.  
Duke Frederick, hearing how that every day  
Men of great worth resorted to this forest,  
Address'd a mighty power: which were on foot  
In his own conduct, purposely to take  
His brother here and put him to the sword:  
And to the skirts of this wild wood he came;  
Where, meeting with an old religious man,  
After some question with him, was converted  
Both from his enterprise and from the world;  
His crown bequeathing to his banish'd brother,  
And all their lands restored to them again  
That were with him exiled. This to be true,  
I do engage my life.

DUKE SENIOR

Welcome young man;  
Thou offer'st fairly to thy brothers' wedding:  
To one his lands withheld, and to the other  
A land itself at large, a potent dukedom.  
First, in this forest, let us do those ends  
That here were well begun and well begot:  
And after, every of this happy number  
That have endured shrewd days and nights with us,  
Shall share the good of our returned fortune,  
According to the measure of their states.  
Meantime, forget this new-fallen dignity,  
And fall into our rustic revelry.  
Play, music! and you brides and bridegrooms all,  
With measure heap'd in joy, to the measures fall.

(Act 5, Scene 4)

**Extract 5: Measure for Measure**

(Extract to go with Question 5)

*(Enter Duke Vincentio and Friar Thomas)*

DUKE VINCENTIO

No. Holy father; throw away that thought:  
Believe not that the dribbling dart of love  
Can pierce a complete bosom. Why I desire thee  
To give me secret harbour, hath a purpose  
More grave and wrinkled than the aims and ends  
Of burning youth.

FRIAR THOMAS

May your grace speak of it?

DUKE VINCENTIO

My holy sir, none better knows than you  
How I have ever loved the life removed  
And held in idle price to haunt assemblies  
Where youth, and cost, and witless bravery keeps.  
I have delivered to Lord Angelo,  
A man of stricture and firm abstinence,  
My absolute power and place here in Vienna,  
And he supposes me travelled to Poland –  
For so I have strewed it in the common ear,  
And so it is received. Now, pious sir,  
You will demand of me why I do this.

FRIAR THOMAS

Gladly, my lord.

DUKE VINCENTIO

We have strict statutes and most biting laws,  
The needful bits and curbs to headstrong weeds,  
Which for this nineteen years we have let slip,  
Even like an o'er-grown lion in a cave  
That goes not out to prey. Now, as fond fathers,  
Having bound up the threatening twigs of birch,  
Only to stick it in their children's sight  
For terror, not to use – in time the rod  
Becomes more mocked than feared – so our decrees,  
Dead to infliction, to themselves are dead,  
And liberty plucks justice by the nose,  
The baby beats the nurse, and quite athwart  
Goes all decorum.

FRIAR THOMAS

It rested in your grace  
To unloose this tied-up justice when you pleased,  
And it in you more dreadful would have seemed  
Than in Lord Angelo.

DUKE VINCENTIO

I do fear, too dreadful.  
Sith 'twas my fault to give the people scope,  
'Twould be my tyranny to strike and gall them  
For what I bid them do: for we bid this be done  
When evil deeds have their permissive pass  
And not the punishment. Therefore indeed, my father,  
I have on Angelo imposed the office,  
Who may in th'ambush of my name strike home,  
And yet my nature never in the fight  
To do in slander. And to behold his sway,  
I will, as 'twere a brother of your order,  
Visit both prince and people. Therefore I prithee,  
Supply me with the habit, and instruct me  
How I may formally in person bear me  
Like a true friar. More reasons for this action  
At our more leisure shall I render you;  
Only, this one: Lord Angelo is precise,  
Stands at a guard with envy, scarce confesses  
That his blood flows, or that his appetite  
Is more to bread than stone. Hence shall we see,  
If power change purpose, what our seemers be.

*(Exeunt.)*

(Act 1, Scene 3)

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

(Extract to go with Question 6)

PAULINA

Music, awake her; strike!

*(Music)*

'Tis time: descend; be stone no more; approach;  
Strike all that look upon with marvel. Come,  
I'll fill your grave up. Stir; nay, come away.  
Bequeath to death your numbness, for from him  
Dear life redeems you. You perceive she stirs.

*(Hermione descends)*

Start not: her actions shall be holy as  
You hear my spell is lawful. Do not shun her  
Until you see her die again, for then  
You kill her double. Nay, present your hand.  
When she was young, you wooed her: now, in age,  
Is she become the suitor?

LEONTES

O, she's warm!

If this be magic, let it be an art  
Lawful as eating.

POLIXENES

She embraces him.

CAMILLO

She hangs about his neck.  
If she pertain to life, let her speak too.

POLIXENES

Ay, and make it manifest where she has lived,  
Or how stol'n from the dead.

PAULINA

That she is living,  
Were it but told you, should be hooted at  
Like an old tale; but it appears she lives,  
Though yet she speak not. Mark a little while.  
*(To Perdita)* Please you to interpose, fair madam; kneel,  
And pray your mother's blessing. Turn, good lady:  
Our Perdita is found.

HERMIONE

You gods, look down,  
And from your sacred vials pour your graces  
Upon my daughter's head! Tell me, mine own,



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