



Rewarding Learning

ADVANCED

General Certificate of Education

2022

English Literature

Assessment Unit A2 1

assessing

Shakespearean Genres



AEL11

[AEL11]

TUESDAY 31 MAY, MORNING

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 in all responses.

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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*

There is nothing to admire in the character of Iago.

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*

Goneril and Regan are responsible for the downfall of Lear.

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*

Petrucchio's main motivation is his desire for money.

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*

Jaques contributes little to 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*

There is no justice in this play.

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*

Leontes is a detestable character.

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]

THIS IS THE END OF THE QUESTION PAPER

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TUESDAY 31 MAY, MORNING

**RESOURCE
BOOKLET**

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Extract 1: *Othello*

(Extract to go with Question 1)

CASSIO

You advise me well.

IAGO

I protest, in the sincerity of love and honest kindness.

CASSIO

I think it freely; and betimes in the morning I will beseech the virtuous Desdemona to undertake for me: I am desperate of my fortunes if they check me here.

IAGO

You are in the right. Good night, lieutenant; I must to the watch.

CASSIO

Good night, honest Iago.

(Exit CASSIO)

IAGO

And what's he then that says I play the villain?
When this advice is free I give, and honest,
Probal to thinking, and indeed the course
To win the Moor again? For 'tis most easy
Th' inclining Desdemona to subdue
In any honest suit; she's fram'd as fruitful
As the free elements. And then for her
To win the Moor, were't to renounce his baptism,
All seals and symbols of redeemed sin,
His soul is so enfetted to her love,
That she may make, unmake, do what she list,
Even as her appetite shall play the god
With his weak function. How am I then a villain
To counsel Cassio to this parallel course,
Directly to his good? Divinity of hell!
When devils will the blackest sins put on,
They do suggest at first with heavenly shows,
As I do now: for whiles this honest fool
Plies Desdemona to repair his fortunes,
And she for him pleads strongly to the Moor,
I'll pour this pestilence into his ear,
That she repeals him for her body's lust,
And by how much she strives to do him good,
She shall undo her credit with the Moor.
So will I turn her virtue into pitch;
And out of her own goodness make the net
That shall enmesh them all.

(Enter RODERIGO)

How now, Roderigo?

RODERIGO

I do follow here in the chase, not like a hound that hunts, but one that fills up the cry.
My money is almost spent; I have been tonight exceedingly well cudgell'd; and I think the issue will be, I shall have so much experience for my pains; and so, with no money at all and a little more wit, return again to Venice.

IAGO

How poor are they that have not patience!
What wound did ever heal but by degrees?
Thou know'st we work by wit, and not by witchcraft,
And wit depends on dilatory time.
Does't not go well? Cassio hath beaten thee,
And thou by that small hurt hast cashier'd Cassio.
Though other things grow fair against the sun,
Yet fruits that blossom first will first be ripe:
Content thyself a while. By the mass, 'tis morning;
Pleasure and action make the hours seem short.
Retire thee, go where thou art billeted:
Away, I say; thou shalt know more hereafter:
Nay, get thee gone.

(Exit RODERIGO)

Two things are to be done:

My wife must move for Cassio to her mistress—
I'll set her on—
Myself the while to draw the Moor apart,
And bring him jump when he may Cassio find
Soliciting his wife. Ay, that's the way;
Dull not device by coldness and delay.

(Exit)

(Act 2, Scene 3)

Extract 2: King Lear

(Extract to go with Question 2)

KING LEAR

Thou hast her, France: let her be thine; for we
Have no such daughter, nor shall ever see
That face of hers again. Therefore be gone
Without our grace, our love, our benison.
Come, noble Burgundy.

(Flourish. Exeunt all but KING OF FRANCE, GONERIL, REGAN, and CORDELIA)

KING OF FRANCE

Bid farewell to your sisters.

CORDELIA

The jewels of our father, with wash'd eyes
Cordelia leaves you: I know you what you are;
And like a sister am most loath to call
Your faults as they are named. Use well our father:
To your professed bosoms I commit him:
But yet, alas! stood I within his grace,
I would prefer him to a better place.
So, farewell to you both.

REGAN

Prescribe not us our duties.

GONERIL

Let your study
Be to content your lord, who hath received you
At fortune's alms. You have obedience scanted,
And well are worth the want that you have wanted.

CORDELIA

Time shall unfold what plaited cunning hides:
Who cover faults, at last shame them derides.
Well may you prosper!

KING OF FRANCE

Come, my fair Cordelia.

(Exeunt KING OF FRANCE and CORDELIA)

GONERIL

Sister, it is not a little I have to say of what most nearly appertains to us both. I think our
father will hence to-night.

REGAN

That's most certain, and with you; next month with us.

GONERIL

You see how full of changes his age is; the observation we have made of it hath not been little: he always loved our sister most; and with what poor judgment he hath now cast her off appears too grossly.

REGAN

'Tis the infirmity of his age: yet he hath ever but slenderly known himself.

GONERIL

The best and soundest of his time hath been but rash; then must we look to receive from his age, not alone the imperfections of long-engrafted condition, but therewithal the unruly waywardness that infirm and choleric years bring with them.

REGAN

Such unconstant starts are we like to have from him as this of Kent's banishment.

GONERIL

There is further compliment of leavetaking between France and him. Pray you, let's hit together: if our father carry authority with such disposition as he bears, this last surrender of his will but offend us.

REGAN

We shall further think on't.

GONERIL

We must do something, and i' the heat.

(Exeunt)

(Act 1, Scene 1)

Extract 3: *The Taming of the Shrew*

(Extract to go with Question 3)

HORTENSIO

... And tell me now, sweet friend, what happy gale
Blows you to Padua here from old Verona?

PETRUCCIO

Such wind as scatters young men through the world,
To seek their fortunes farther than at home,
Where small experience grows. But in a few,
Signior Hortensio, thus it stands with me:
Antonio, my father, is deceased;
And I have thrust myself into this maze,
Happily to wive and thrive as best I may:
Crowns in my purse I have and goods at home,
And so am come abroad to see the world.

HORTENSIO

Petruccio, shall I then come roundly to thee,
And wish thee to a shrewd ill-favour'd wife?
Thou'dst thank me but a little for my counsel:
And yet I'll promise thee she shall be rich,
And very rich: but thou'rt too much my friend,
And I'll not wish thee to her.

PETRUCCIO

Signior Hortensio, 'twixt such friends as we
Few words suffice; and therefore, if thou know
One rich enough to be Petruccio's wife,
As wealth is burden of my wooing dance,
Be she as foul as was Florentius' love,
As old as Sibyl, and as curst and shrewd
As Socrates' Xanthippe, or a worse,
She moves me not, or not removes, at least,
Affection's edge in me, were she as rough
As are the swelling Adriatic seas:
I come to wive it wealthily in Padua;
If wealthily, then happily in Padua.

GRUMIO

Nay, look you, sir, he tells you flatly what his mind is: why, give him gold enough and marry him to a puppet or an aglet-baby; or an old trot with ne'er a tooth in her head, though she have as many diseases as two and fifty horses: why, nothing comes amiss, so money comes withal.

HORTENSIO

Petruccio, since we are stepp'd thus far in,
I will continue that I broach'd in jest.
I can, Petruccio, help thee to a wife
With wealth enough, and young and beauteous,
Brought up as best becomes a gentlewoman:
Her only fault, and that is faults enough,
Is that she is intolerable curst
And shrewd and froward, so beyond all measure,
That, were my state far worsen than it is,
I would not wed her for a mine of gold.

PETRUCCIO

Hortensio, peace! Thou know'st not gold's effect:
Tell me her father's name and 'tis enough;
For I will board her, though she chide as loud
As thunder when the clouds in autumn crack.

(Act 1, Scene 2)

Extract 4: As You Like It

(Extract to go with Question 4)

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 gored.

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 banished you.
Today 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:
To the which place a poor sequester'd stag
That from the hunter's aim had ta'en a hurt,
Did come to languish; and indeed, my lord,
The wretched animal heaved forth such groans
That their discharge did stretch his leathern coat
Even to bursting, and the big round tears
Coursed 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.

DUKE senior

But what said Jaques?
Did he not moralize this spectacle?

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,
Left and abandoned of his velvet friend,
"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,
"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,
To fright the animals and to kill them up
In their assigned and native dwelling-place.

DUKE senior

And did you leave him in this contemplation?

SECOND LORD

We did, my lord, weeping and commenting
Upon the sobbing deer.

DUKE senior

Show me the place:

I love to cope him in these sullen fits,
For then he's full of matter.

FIRST LORD

I'll bring you to him straight.

(Exeunt)

(Act 2, Scene 1)

Extract 5: Measure for Measure

(Extract to go with Question 5)

(Enter ABHORSON)

ABHORSON

Sirrah, bring Barnardine hither.

POMPEY

Master Barnardine! you must rise and be hanged, Master Barnardine!

ABHORSON

What ho, Barnardine!

BARNARDINE

[Within] A pox o' your throats, who makes that noise there? What are you?

POMPEY

Your friends, sir; the hangman: You must be so good, sir, to rise and be put to death.

BARNARDINE

[Within] Away, you rogue, away! I am sleepy.

ABHORSON

Tell him he must awake, and that quickly too.

POMPEY

Pray, Master Barnardine, awake till you are executed, and sleep afterwards.

ABHORSON

Go in to him, and fetch him out.

POMPEY

He is coming, sir, he is coming; I hear his straw rustle.

(Enter BARNARDINE)

ABHORSON

Is the axe upon the block, sirrah?

POMPEY

Very ready, sir.

BARNARDINE

How now, Abhorson? what's the news with you?

ABHORSON

Truly, sir, I would desire you to clap into your prayers; for, look you, the warrant's come.

BARNARDINE

You rogue, I have been drinking all night; I am not fitted for 't.

POMPEY

O, the better, sir; for he that drinks all night, and is hanged betimes in the morning, may sleep the sounder all the next day.

(Enter DUKE VINCENTIO disguised as a friar)

ABHORSON

Look you, sir; here comes your ghostly father: do we jest now, think you?

DUKE VINCENTIO

Sir, induced by my charity, and hearing how hastily you are to depart, I am come to advise you, comfort you and pray with you.

BARNARDINE

Friar, not I. I have been drinking hard all night, and I will have more time to prepare me, or they shall beat out my brains with billets. I will not consent to die this day, that's certain.

DUKE VINCENTIO

O, sir, you must; and therefore I beseech you
Look forward on the journey you shall go.

BARNARDINE

I swear I will not die to-day for any man's persuasion.

DUKE VINCENTIO

But hear you —

BARNARDINE

Not a word. If you have anything to say to me, come to my ward, for thence will not I to-day.

(Exit)

(Enter PROVOST)

DUKE VINCENTIO

Unfit to live or die. O, gravel heart!
After him, fellows: bring him to the block.

(Exeunt ABHORSON and POMPEY)

PROVOST

Now, sir, how do you find the prisoner?

DUKE VINCENTIO

A creature unprepar'd, unmeet for death,
And to transport him, in the mind he is,
Were damnable.

PROVOST

Here in the prison, father,
There died this morning of a cruel fever
One Ragozine, a most notorious pirate,
A man of Claudio's years; his beard and head
Just of his colour. What if we do omit
This reprobate till he were well inclin'd;
And satisfy the deputy with the visage
Of Ragozine, more like to Claudio?

DUKE VINCENTIO

O! 'tis an accident that heaven provides.
Dispatch it presently: the hour draws on
Prefix'd by Angelo. See this be done,
And sent according to command; whiles I
Persuade this rude wretch willingly to die.

(Act 4, Scene 3)

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(Extracts continue overleaf)

Extract 6: *The Winter's Tale*

(Extract to go with Question 6)

LEONTES (*aside*)

Too hot, too hot!

To mingle friendship far is mingling bloods.
I have tremor cordis on me: my heart dances;
But not for joy; not joy. This entertainment
May a free face put on, derive a liberty
From heartiness, from bounty, fertile bosom,
And well become the agent; 't may, I grant;
But to be paddling palms and pinching fingers,
As now they are, and making practised smiles,
As in a looking-glass, and then to sigh, as 'twere
The mort o' the deer; O, that is entertainment
My bosom likes not, nor my brows! Mamillius,
Art thou my boy?

MAMILLIUS

Ay, my good lord.

LEONTES

I' fecks!

Why, that's my bawcock. What, hast smutch'd thy nose?
They say it is a copy out of mine. Come, captain,
We must be neat; not neat, but cleanly, captain:
And yet the steer, the heifer and the calf
Are all call'd neat.—Still virginalling
Upon his palm!—How now, you wanton calf!
Art thou my calf?

MAMILLIUS

Yes, if you will, my lord.

LEONTES

Thou want'st a rough pash and the shoots that I have,
To be full like me: yet they say we are
Almost as like as eggs; women say so,
That will say any thing: but were they false
As o'er-dyed blacks, as wind, as waters, false
As dice are to be wish'd by one that fixes
No bourn 'twixt his and mine, yet were it true
To say this boy were like me. Come, sir page,
Look on me with your welkin eye: sweet villain!
Most dear'st! my collop! Can thy dam?—may't be?—
Affection! thy intention stabs the centre:
Thou dost make possible things not so held,
Communicatest with dreams;—how can this be?—
With what's unreal thou coactive art,
And fellow'st nothing: then 'tis very credent
Thou mayst co-join with something; and thou dost,
And that beyond commission, and I find it,
And that to the infection of my brains
And hardening of my brows.

POLIXENES

What means Sicilia?

HERMIONE

He something seems unsettled.

POLIXENES

How, my lord!

What cheer? how is't with you, best brother?

HERMIONE

You look

As if you held a brow of much distraction
Are you moved, my lord?

LEONTES

No, in good earnest.

How sometimes nature will betray its folly,
Its tenderness, and make itself a pastime
To harder bosoms! Looking on the lines
Of my boy's face, methoughts I did recoil
Twenty-three years, and saw myself unbreech'd,
In my green velvet coat, my dagger muzzled
Lest it should bite its master, and so prove,
As ornaments oft do, too dangerous:
How like, methought, I then was to this kernel,
This squash, this gentleman. Mine honest friend,
Will you take eggs for money?

MAMILLIUS

No, my lord, I'll fight.

(Act 1, Scene 2)

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