



Rewarding Learning

ADVANCED

General Certificate of Education

2025

English Literature

Assessment Unit A2 1

assessing

Shakespearean Genres



AEL11

[AEL11]

THURSDAY 22 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*

Iago is more than just a detestable character.

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*

The subplot makes a significant contribution to the tragedy.

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*

There are no winners in the battle of the sexes.

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*

The presentation of love in the play is unconvincing.

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*

The Duke's deceptions are justifiable.

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*

Paulina is powerful and determined.

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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THURSDAY 22 MAY, MORNING

**RESOURCE
BOOKLET**

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Extract 1: *Othello*

(Extract to go with Question 1)

RODERIGO

What should I do? I confess it is my shame to be so fond; but it is not in my virtue to amend it.

IAGO

Virtue! a fig! 'tis in ourselves that we are thus or thus. Our bodies are our gardens, to the which our wills are gardeners: so that if we will plant nettles, or sow lettuce, set hyssop and weed up thyme, supply it with one gender of herbs, or distract it with many, either to have it sterile with idleness, or manured with industry, why, the power and corrigible authority of this lies in our wills. If the balance of our lives had not one scale of reason to poise another of sensuality, the blood and baseness of our natures would conduct us to most preposterous conclusions: but we have reason to cool our raging motions, our carnal stings, our unbitted lusts, whereof I take this that you call love to be a sect or scion.

RODERIGO

It cannot be.

IAGO

It is merely a lust of the blood and a permission of the will. Come, be a man. Drown thyself! drown cats and blind puppies. I have professed me thy friend and I confess me knit to thy deserving with cables of perdurable toughness; I could never better stead thee than now. Put money in thy purse; follow thou the wars; defeat thy favour with an usurped beard; I say, put money in thy purse. It cannot be that Desdemona should long continue her love to the Moor, — put money in thy purse, — nor he his to her: it was a violent commencement, and thou shalt see an answerable sequestration: — put but money in thy purse. These Moors are changeable in their wills: fill thy purse with money: — the food that to him now is as luscious as locusts, shall be to him shortly as bitter as coloquintida. She must change for youth: when she is sated with his body, she will find the error of her choice: she must have change, she must: therefore put money in thy purse. If thou wilt needs damn thyself, do it a more delicate way than drowning. Make all the money thou canst: if sanctimony and a frail vow betwixt an erring barbarian and a supersubtle Venetian be not too hard for my wits and all the tribe of hell, thou shalt enjoy her; therefore make money. A pox of drowning thyself! it is clean out of the way: seek thou rather to be hanged in compassing thy joy than to be drowned and go without her.

RODERIGO

Wilt thou be fast to my hopes, if I depend on the issue?

IAGO

Thou art sure of me:—go, make money:— I have told thee often, and I re-tell thee again and again, I hate the Moor: my cause is hearted; thine hath no less reason. Let us be conjunctive in our revenge against him: if thou canst cuckold him, thou dost thyself a pleasure, me a sport. There are many events in the womb of time which will be delivered. Traverse! go, provide thy money. We will have more of this to-morrow. Adieu.

RODERIGO

Where shall we meet i' the morning?

IAGO

At my lodging.

RODERIGO

I'll be with thee betimes.

IAGO

Go to; farewell. Do you hear, Roderigo?

RODERIGO

What say you?

IAGO

No more of drowning, do you hear?

RODERIGO

I am changed: I'll go sell all my land.

Exit Roderigo.

(Act 1, Scene 3)

Extract 2: King Lear

(Extract to go with Question 2)

EDGAR

[*Aside*] My tears begin to take his part so much,
They'll mar my counterfeiting.

KING LEAR

The little dogs and all, Tray, Blanch, and
Sweet-heart, see, they bark at me.

EDGAR

Tom will throw his head at them. Avaunt, you curs!
Be thy mouth or black or white,
Tooth that poisons if it bite;
Mastiff, grey-hound, mongrel grim,
Hound or spaniel, brach or lym,
Or bobtail tike or trundle-tail,
Tom will make them weep and wail:
For, with throwing thus my head,
Dogs leap the hatch, and all are fled.
Do de, de, de. Sessa! Come, march to wakes and
fairs and market-towns. Poor Tom, thy horn is dry.

KING LEAR

Then let them anatomize Regan; see what breeds
about her heart. Is there any cause in nature that
makes these hard hearts?

To EDGAR

You, sir, I entertain for one of my hundred; only I
do not like the fashion of your garments: you will
say they are Persian attire: but let them be changed.

KENT

Now, good my lord, lie here and rest awhile.

KING LEAR

Make no noise, make no noise; draw the curtains:
so, so, so. We'll go to supper i' the morning. So, so, so.

FOOL

And I'll go to bed at noon.

Re-enter GLOUCESTER

GLOUCESTER

Come hither, friend: where is the king my master?

KENT

Here, sir; but trouble him not, his wits are gone.

GLOUCESTER

Good friend, I prithee, take him in thy arms;
I have o'erheard a plot of death upon him:
There is a litter ready; lay him in 't,
And drive towards Dover, friend, where thou shalt meet
Both welcome and protection. Take up thy master:
If thou shouldst dally half an hour, his life,
With thine, and all that offer to defend him,
Stand in assured loss: take up, take up;
And follow me, that will to some provision
Give thee quick conduct.

KENT

Oppress'd nature sleeps:
This rest might yet have balm'd thy broken senses,
Which, if convenience will not allow,
Stand in hard cure.

To the Fool

Come, help to bear thy master;
Thou must not stay behind.

GLOUCESTER

Come, come, away.

Exeunt all but EDGAR

EDGAR

When we our betters see bearing our woes,
We scarcely think our miseries our foes.
Who alone suffers suffers most i' the mind,
Leaving free things and happy shows behind:
But then the mind much sufferance doth o'er skip,
When grief hath mates, and bearing fellowship.
How light and portable my pain seems now,
When that which makes me bend makes the king bow,
He childed as I father'd! Tom, away!
Mark the high noises; and thyself bewray,
When false opinion, whose wrong thought defiles thee,
In thy just proof, repeals and reconciles thee.
What will hap more to-night, safe 'scape the king!
Lurk, lurk.

Exit

(Act 3, Scene 6)

Extract 3: *The Taming of the Shrew*

(Extract to go with Question 3)

PETRUCCIO

... I will attend her here,
And woo her with some spirit when she comes.

Exeunt all but PETRUCCIO

Say that she rail; why then I'll tell her plain
She sings as sweetly as a nightingale:
Say that she frown, I'll say she looks as clear
As morning roses newly wash'd with dew:
Say she be mute and will not speak a word;
Then I'll commend her volubility,
And say she uttereth piercing eloquence:
If she do bid me pack, I'll give her thanks,
As though she bid me stay by her a week:
If she deny to wed, I'll crave the day
When I shall ask the banns and when be married.
But here she comes; and now, Petruccio, speak.

Enter KATHERINE

Good morrow, Kate; for that's your name, I hear.

KATHERINE

Well have you heard, but something hard of hearing:
They call me Katherine that do talk of me.

PETRUCCIO

You lie, in faith; for you are call'd plain Kate,
And bonny Kate, and sometimes Kate the curst;
But Kate, the prettiest Kate in Christendom,
Kate of Kate-Hall, my super-dainty Kate,
For dainties are all Kates, and therefore, Kate,
Take this of me, Kate of my consolation;
Hearing thy mildness praised in every town,
Thy virtues spoke of, and thy beauty sounded,
Yet not so deeply as to thee belongs,
Myself am moved to woo thee for my wife.

KATHERINE

Moved! in good time: let him that mov'd you hither
Remove you hence: I knew you at the first
You were a moveable.

PETRUCCIO

Why, what's a moveable?

KATHERINE

A join'd-stool.

PETRUCCIO

Thou hast hit it: come, sit on me.

KATHERINE

Asses are made to bear, and so are you.

PETRUCCIO

Women are made to bear, and so are you.

KATHERINE

No such jade as you, if me you mean.

PETRUCCIO

Alas! good Kate, I will not burden thee;
For, knowing thee to be but young and light —

KATHERINE

Too light for such a swain as you to catch;
And yet as heavy as my weight should be.

PETRUCCIO

Should be! should – buzz!

KATHERINE

Well ta'en, and like a buzzard.

PETRUCCIO

O slow-wing'd turtle! shall a buzzard take thee?

KATHERINE

Ay, for a turtle, as she takes a buzzard.

PETRUCCIO

Come, come, you wasp; i'faith, you are too angry.

KATHERINE

If I be waspish, best beware my sting.

PETRUCCIO

My remedy is then, to pluck it out.

KATHERINE

Ay, if the fool could find it where it lies.

PETRUCCIO

Who knows not where a wasp does wear his sting?
In his tail.

KATHERINE

In his tongue.

PETRUCCIO

Whose tongue?

KATHERINE

Yours, if you talk of tails: and so farewell.

PETRUCCIO

What, with my tongue in your tail? nay, come again,
Good Kate; I am a gentleman.

KATHERINE

That I'll try.

She strikes him.

PETRUCCIO

I swear I'll cuff you, if you strike again.

(Act 2, Scene 1)

Extract 4: As You Like It

(Extract to go with Question 4)

ROSALIND

... men have died from time to time and worms have eaten them, but not for love.

ORLANDO

I would not have my right Rosalind of this mind; for, I protest, her frown might kill me.

ROSALIND

By this hand, it will not kill a fly. But come, now I will be your Rosalind in a more coming-on disposition; and ask me what you will, I will grant it.

ORLANDO

Then love me, Rosalind.

ROSALIND

Yes, faith, will I, Fridays and Saturdays and all.

ORLANDO

And wilt thou have me?

ROSALIND

Ay, and twenty such.

ORLANDO

What sayest thou?

ROSALIND

Are you not good?

ORLANDO

I hope so.

ROSALIND

Why then, can one desire too much of a good thing? Come, sister, you shall be the priest and marry us. Give me your hand, Orlando. What do you say, sister?

ORLANDO

Pray thee, marry us.

CELIA

I cannot say the words.

ROSALIND

You must begin, "Will you, Orlando – "

CELIA

Go to. Will you, Orlando, have to wife this Rosalind?

ORLANDO

I will.

ROSALIND

Ay, but when?

ORLANDO

Why now; as fast as she can marry us.

ROSALIND

Then you must say, "I take thee, Rosalind, for wife."

ORLANDO

I take thee, Rosalind, for wife.

ROSALIND

I might ask you for your commission; but I do take thee, Orlando, for my husband: there's a girl goes before the priest; and certainly a woman's thought runs before her actions

ORLANDO

So do all thoughts; they are wing'd.

ROSALIND

Now tell me how long you would have her after you have possessed her.

ORLANDO

For ever and a day.

ROSALIND

Say "a day," without the "ever." No, no, Orlando; men are April when they woo, December when they wed: maids are May when they are maids, but the sky changes when they are wives. I will be more jealous of thee than a Barbary cock-pigeon over his hen, more clamorous than a parrot against rain, more new-fangled than an ape, more giddy in my desires than a monkey: I will weep for nothing, like Diana in the fountain, and I will do that when you are disposed to be merry; I will laugh like a hyen, and that when thou art inclined to sleep.

ORLANDO

But will my Rosalind do so?

ROSALIND

By my life, she will do as I do.

(Act 4, Scene 1)

Extract 5: Measure for Measure

(Extract to go with Question 5)

ISABELLA

[*within*] Peace, ho, be here!

DUKE

The tongue of Isabel. She's come to know
If yet her brother's pardon be come hither;
But I will keep her ignorant of her good,
To make her heavenly comforts of despair
When it is least expected.

Enter ISABELLA

ISABELLA

Ho, by your leave!

DUKE

Good morning to you, fair and gracious daughter.

ISABELLA

The better, given me by so holy a man.
Hath yet the Deputy sent my brother's pardon?

DUKE

He hath releas'd him, Isabel, from the world:
His head is off and sent to Angelo.

ISABELLA

Nay, but it is not so.

DUKE

It is no other: show your wisdom, daughter,
In your close patience.

ISABELLA

O, I will to him and pluck out his eyes!

DUKE

You shall not be admitted to his sight.

ISABELLA

Unhappy Claudio! wretched Isabel!
Injurious world! most damned Angelo!

DUKE

This nor hurts him, nor profits you a jot;
Forbear it therefore; give your cause to heaven.
Mark what I say, which you shall find
By every syllable a faithful verity:
The Duke comes home tomorrow; nay, dry your eyes;
One of our convent, and his confessor,
Gives me this instance: already he hath carried
Notice to Escalus and Angelo,
Who do prepare to meet him at the gates,
There to give up their power. If you can, pace your wisdom
In that good path that I would wish it go,
And you shall have your bosom on this wretch,
Grace of the Duke, revenges to your heart,
And general honour.

ISABELLA

I am directed by you.

DUKE

This letter, then, to Friar Peter give;
'Tis that he sent me of the Duke's return:
Say, by this token, I desire his company
At Mariana's house tonight. Her cause and yours
I'll perfect him withal, and he shall bring you
Before the Duke, and to the head of Angelo
Accuse him home and home. For my poor self,
I am combined by a sacred vow
And shall be absent. Wend you with this letter:
Command these fretting waters from your eyes
With a light heart; trust not my holy order,
If I pervert your course. Who's here?

Enter LUCIO

LUCIO

Good even. Friar, where's the Provost?

DUKE

Not within, sir.

LUCIO

O, pretty Isabella, I am pale at mine heart to see thine eyes so red: thou must be patient. I am fain to dine and sup with water and bran; I dare not for my head fill my belly; one fruitful meal would set me to 't. But they say the Duke will be here tomorrow. By my troth, Isabel, I loved thy brother: if the old fantastical duke of dark corners had been at home, he had lived.

Exit ISABELLA

(Act 4, Scene 3)

Extract 6: *The Winter's Tale*

(Extract to go with Question 6)

PAULINA

Let him that makes but trifles of his eyes
First hand me: on mine own accord I'll off;
But first I'll do my errand. The good queen,
For she is good, hath brought you forth a daughter;
Here 'tis; commends it to your blessing.

Laying down the child

LEONTES

Out!

A mankind witch! Hence with her, out o'door:
A most intelligencing bawd!

PAULINA

Not so:

I am as ignorant in that as you
In so entitling me, and no less honest
Than you are mad; which is enough, I'll warrant,
As this world goes, to pass for honest.

LEONTES

Traitors!

Will you not push her out? Give her the bastard.
[*To Antigonus*] Thou dotard! thou art woman-tir'd, unroosted
By thy Dame Partlet here. Take up the bastard;
Take't up, I say; give't to thy crone.

PAULINA

For ever

Unvenerable be thy hands, if thou
Tak'st up the princess by that forced baseness
Which he has put upon't!

LEONTES

He dreads his wife.

PAULINA

So I would you did; then 'twere past all doubt
You'd call your children yours.

LEONTES

A nest of traitors!

ANTIGONUS

I am none, by this good light.

PAULINA

Nor I, nor any
But one that's here, and that's himself, for he
The sacred honour of himself, his queen's,
His hopeful son's, his babe's, betrays to slander,
Whose sting is sharper than the sword's; and will not—
For, as the case now stands, it is a curse
He cannot be compell'd to't—once remove
The root of his opinion, which is rotten
As ever oak or stone was sound.

LEONTES

A callat
Of boundless tongue, who late hath beat her husband,
And now baits me! This brat is none of mine;
It is the issue of Polixenes:
Hence with it, and together with the dam
Commit them to the fire!

PAULINA

It is yours;
And, might we lay th'old proverb to your charge,
So like you, 'tis the worse. Behold, my lords,
Although the print be little, the whole matter
And copy of the father, eye, nose, lip;
The trick of's frown, his forehead, nay, the valley,
The pretty dimples of his chin and cheek; his smiles;
The very mould and frame of hand, nail, finger:
And thou, good goddess Nature, which hast made it
So like to him that got it, if thou hast
The ordering of the mind too, 'mongst all colours
No yellow in't, lest she suspect, as he does,
Her children not her husband's!

LEONTES

A gross hag!
And, losel, thou art worthy to be hang'd,
That wilt not stay her tongue.

ANTIGONUS

Hang all the husbands
That cannot do that feat, you'll leave yourself
Hardly one subject.

LEONTES

Once more, take her hence.

PAULINA

A most unworthy and unnatural lord
Can do no more.

LEONTES

I'll ha'thee burnt.

PAULINA

I care not:

It is an heretic that makes the fire,
Not she which burns in't. I'll not call you tyrant;
But this most cruel usage of your queen,
Not able to produce more accusation
Than your own weak-hing'd fancy, something savours
Of tyranny and will ignoble make you,
Yea, scandalous to the world.

LEONTES

On your allegiance,
Out of the chamber with her! Were I a tyrant,
Where were her life? she durst not call me so,
If she did know me one. Away with her!

They slowly push her towards the door

PAULINA

I pray you, do not push me; I'll be gone.
Look to your babe, my lord; 'tis yours. Jove send her
A better guiding spirit! What needs these hands?
You, that are thus so tender o'er his follies,
Will never do him good, not one of you.
So, so: farewell; we are gone.

Exit

(Act 2, Scene 3)

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