



Rewarding Learning

ADVANCED

General Certificate of Education

2022 Reserve Series

English Literature

Assessment Unit A2 1

assessing

Shakespearean Genres



AEL11

[AEL11]

TUESDAY 28 JUNE, AFTERNOON

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.

BLANK PAGE

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's energy and inventiveness make him a character to be admired.

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*

Lear is entirely responsible for his own downfall.

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 to dominate 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]

4 *As You Like It*

Touchstone makes a significant contribution 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*

Characters in the play get the rewards and punishments they deserve.

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 character who deserves sympathy.

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

Permission to reproduce all copyright material has been applied for.
In some cases, efforts to contact copyright holders may have been unsuccessful and CCEA
will be happy to rectify any omissions of acknowledgement in future if notified.



Rewarding Learning

ADVANCED

General Certificate of Education

2022 Reserve Series

English Literature

Assessment Unit A2 1

assessing

Shakespearean Genres

[AEL11]

TUESDAY 28 JUNE, AFTERNOON

**RESOURCE
BOOKLET**

Page Index to Extracts

Extract Number		Page Number
1	<i>Othello</i>	4
2	<i>King Lear</i>	6
3	<i>The Taming of the Shrew</i>	8
4	<i>As You Like It</i>	10
5	<i>Measure for Measure</i>	12
6	<i>The Winter's Tale</i>	14

BLANK PAGE

Extract 1: *Othello*

(Extract to go with Question 1)

IAGO

... 'tis the curse of service,
Preferment goes by letter and affection,
And not by old gradation, where each second
Stood heir to the first. Now, sir, be judge yourself
Whether I in any just term am affined
To love the Moor.

RODERIGO

I would not follow him then.

IAGO

O, sir, content you;
I follow him to serve my turn upon him:
We cannot all be masters, nor all masters
Cannot be truly follow'd. You shall mark
Many a duteous and knee-crooking knave,
That doting on his own obsequious bondage
Wears out his time, much like his master's ass,
For nought but provender, and when he's old, cashiered:
Whip me such honest knaves. Others there are
Who, trimm'd in forms and visages of duty,
Keep yet their hearts attending on themselves,
And throwing but shows of service on their lords
Do well thrive by them, and when they have lined their coats
Do themselves homage: these fellows have some soul,
And such a one do I profess myself. For, sir,
It is as sure as you are Roderigo,
Were I the Moor, I would not be Iago:
In following him, I follow but myself;
Heaven is my judge, not I for love and duty,
But seeming so, for my peculiar end:
For when my outward action doth demonstrate
The native act and figure of my heart
In compliment extern, 'tis not long after
But I will wear my heart upon my sleeve
For daws to peck at: I am not what I am.

RODERIGO

What a full fortune does the thick-lips owe,
If he can carry 't thus!

IAGO

Call up her father;
Rouse him, make after him, poison his delight,
Proclaim him in the streets, incense her kinsmen,
And though he in a fertile climate dwell,
Plague him with flies: though that his joy be joy,
Yet throw such changes of vexation on't
As it may lose some colour.

RODERIGO

Here is her father's house; I'll call aloud.

IAGO

Do; with like timorous accent and dire yell
As when, by night and negligence, the fire
Is spied in populous cities.

RODERIGO

What, ho, Brabantio! Signor Brabantio, ho!

IAGO

Awake! what, ho, Brabantio! thieves! thieves! thieves!
Look to your house, your daughter and your bags!
Thieves! Thieves!

(Act 1, Scene 1)

Extract 2: King Lear

(Extract to go with Question 2)

GONERIL

Not only, sir, this your all-licens'd fool,
But other of your insolent retinue
Do hourly carp and quarrel, breaking forth
In rank and not-to-be-endured riots. Sir,
I had thought, by making this well known unto you,
To have found a safe redress; but now grow fearful,
By what yourself too late have spoke and done
That you protect this course, and put it on
By your allowance; which if you should, the fault
Would not 'scape censure, nor the redresses sleep,
Which in the tender of a wholesome weal,
Might in their working do you that offence
Which else were shame, that then necessity
Will call discreet proceeding.

FOOL

For you know, nuncle,
The hedge-sparrow fed the cuckoo so long,
That it had it head bit off by it young.
So out went the candle, and we were left darkling.

LEAR

Are you our daughter?

GONERIL

Come, sir.
I would you would make use of that good wisdom,
Whereof I know you are fraught; and put away
These dispositions which of late transport you
From what you rightly are.

FOOL

May not an ass know when a cart draws the horse? Whoop, Jug! I love thee.

LEAR

Doth any here know me? This is not Lear:
Does Lear walk thus? speak thus? Where are his eyes?
Either his notion weakens, or's discernings
Are lethargied. Ha! waking? 'tis not so.
Who is it that can tell me who I am?

FOOL

Lear's shadow.

LEAR

I would learn that; for by the marks of sovereignty, knowledge and reason, I should be false persuaded I had daughters.

FOOL

Which they will make an obedient father.

LEAR

Your name, fair gentlewoman?

GONERIL

This admiration, sir, is much o' the savour
Of other your new pranks. I do beseech you
To understand my purposes aright:
As you are old and reverend, should be wise.
Here do you keep a hundred knights and squires;
Men so disorder'd, so debosh'd and bold,
That this our court, infected with their manners,
Shows like a riotous inn: epicurism and lust
Makes it more like a tavern or a brothel
Than a graced palace. The shame itself doth speak
For instant remedy; be then desired
By her, that else will take the thing she begs,
A little to disquantity your train;
And the remainder, that shall still depend,
To be such men as may besort your age,
Which know themselves and you.

LEAR

Darkness and devils!

Saddle my horses; call my train together.
Degenerate bastard! I'll not trouble thee:
Yet have I left a daughter.

(Act 1, Scene 4)

Extract 3: *The Taming of the Shrew*

(Extract to go with Question 3)

PETRUCCIO

... setting all this chat aside,
Thus in plain terms: your father hath consented
That you shall be my wife; your dowry 'greed on;
And, will you, nill you, I will marry you.
Now, Kate, I am a husband for your turn;
For, by this light, whereby I see thy beauty,
Thy beauty, that doth make me like thee well,
Thou must be married to no man but me;
For I am he am born to tame you Kate,
And bring you from a wild Kate to a Kate
Conformable to other household Kates.
Here comes your father: never make denial;
I must and will have Katherine to my wife.

Re-enter BAPTISTA, GREMIO, and TRANIO

BAPTISTA

Now, Signior Petruccio, how speed you with my daughter?

PETRUCCIO

How but well, sir? how but well?
It were impossible I should speed amiss.

BAPTISTA

Why, how now, daughter Katherine? in your dumps?

KATHERINE

Call you me daughter? now, I promise you
You have show'd a tender fatherly regard,
To wish me wed to one half lunatic;
A mad-cap ruffian and a swearing Jack,
That thinks with oaths to face the matter out.

PETRUCCIO

Father, 'tis thus: yourself and all the world,
That talk'd of her, have talk'd amiss of her:
If she be curst, it is for policy,
For she's not froward, but modest as the dove;
She is not hot, but temperate as the morn;
For patience she will prove a second Grissel,
And Roman Lucrece for her chastity:
And, to conclude, we have 'greed so well together,
That upon Sunday is the wedding-day.

KATHERINE

I'll see thee hang'd on Sunday first.

GREMIO

Hark, Petruccio, she says she'll see thee hang'd first.

TRANIO

Is this your speeding? nay then goodnight our part!

PETRUCCIO

Be patient, gentlemen; I choose her for myself:

If she and I be pleased, what's that to you?

'Tis bargain'd 'twixt us twain, being alone,

That she shall still be curst in company.

(Act 2, Scene 1)

Extract 4: As You Like It

(Extract to go with Question 4)

DUKE senior

Why, how now, monsieur! what a life is this,
That your poor friends must woo your company?
What, you look merrily!

JAQUES

A fool, a fool! I met a fool i' the forest,
A motley fool: a miserable world!
As I do live by food, I met a fool,
Who laid him down and bask'd him in the sun,
And rail'd on Lady Fortune in good terms,
In good set terms, and yet a motley fool.
"Good morrow, fool," quoth I. "No, sir," quoth he,
"Call me not fool till heaven hath sent me fortune."
And then he drew a dial from his poke,
And, looking on it with lack-lustre eye,
Says very wisely, "It is ten o'clock:
Thus we may see," quoth he, "how the world wags:
'Tis but an hour ago since it was nine;
And after one hour more 'twill be eleven;
And so, from hour to hour, we ripe and ripe
And then from hour to hour, we rot and rot,
And thereby hangs a tale." When I did hear
The motley fool thus moral on the time,
My lungs began to crow like chanticleer,
That fools should be so deep contemplative;
And I did laugh sans intermission
An hour by his dial. O noble fool!
A worthy fool! Motley's the only wear.

DUKE senior

What fool is this?

JAQUES

O worthy fool! One that hath been a courtier,
And says, if ladies be but young and fair,
They have the gift to know it: and in his brain,
Which is as dry as the remainder biscuit
After a voyage, he hath strange places cramm'd
With observation, the which he vents
In mangled forms. O that I were a fool!
I am ambitious for a motley coat.

DUKE senior
Thou shalt have one.

JAQUES

It is my only suit;
Provided that you weed your better judgements
Of all opinion that grows rank in them
That I am wise.

(Act 2, Scene 7)

Extract 5: Measure for Measure

(Extract to go with Question 5)

Re-enter PROVOST

PROVOST

Here is the head; I'll carry it myself.

DUKE

Convenient is it. Make a swift return,
For I would commune with you of such things
That want no ear but yours.

PROVOST

I'll make all speed.

[Exit

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 covent, 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 with 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.

(Act 4, Scene 3)

Extract 6: *The Winter's Tale*

(Extract to go with Question 6)

Enter LEONTES, with ANTIGONUS, Lords, and others.

LEONTES

Was he met there? his train? Camillo with him?

FIRST LORD

Behind the tuft of pines I met them; never
Saw I men scour so on their way: I eyed them
Even to their ships.

LEONTES

How blest am I
In my just censure, in my true opinion!
Alack, for lesser knowledge! how accursed
In being so blest! There may be in the cup
A spider steep'd, and one may drink, depart,
And yet partake no venom; for his knowledge
Is not infected: but if one present
Th'abhorred ingredient to his eye, make known
How he hath drunk, he cracks his gorge, his sides,
With violent hefts. I have drunk, and seen the spider.
Camillo was his help in this, his pander:
There is a plot against my life, my crown;
All's true that is mistrusted: that false villain
Whom I employ'd was pre-employ'd by him:
He has discover'd my design, and I
Remain a pinch'd thing: yea, a very trick
For them to play at will. How came the posterns
So easily open?

FIRST LORD

By his great authority;
Which often hath no less prevail'd than so
On your command.

LEONTES

I know't too well.
Give me the boy: I am glad you did not nurse him:
Though he does bear some signs of me, yet you
Have too much blood in him.

HERMIONE

What is this? sport?

LEONTES

Bear the boy hence; he shall not come about her;
Away with him! And let her sport herself
With that she's big with; for 'tis Polixenes
Has made thee swell thus.

HERMIONE

But I'd say he had not,
And I'll be sworn you would believe my saying,
Howe'er you lean to the nayward.

LEONTES

You, my lords,
Look on her, mark her well: be but about
To say "she is a goodly lady," and
The justice of your hearts will thereto add
"Tis pity she's not honest, honourable:"
Praise her but for this her without-door form,
Which on my faith deserves high speech, and straight
The shrug, the hum or ha, these petty brands
That calumny doth use; O, I am out,
That mercy does, for calumny will sear
Virtue itself: these shrugs, these hums and ha's,
When you have said, "she's goodly," come between,
Ere you can say "she's honest:" but be't known,
From him that has most cause to grieve it should be,
She's an adulteress.

(Act 2, Scene 1)

Permission to reproduce all copyright material has been applied for.
In some cases, efforts to contact copyright holders may have been unsuccessful and CCEA
will be happy to rectify any omissions of acknowledgement in future if notified.