



Rewarding Learning

ADVANCED

General Certificate of Education

English Literature

Assessment Unit A2 1

assessing

Shakespearean Genres



AEL11

[AEL11]

Assessment

TIME

1 hour 30 minutes.

Assessment Level of Control:

Tick the relevant box (✓)

Controlled Conditions	
Other	

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*

Desdemona deserves our pity more than the tragic hero Othello.

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 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*

There is no justice in the play.

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 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* the problems of the three married couples are not resolved.

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 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 the Forest of Arden, characters' lives change for the better.

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 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*

Isabella and Mariana do not deserve our sympathy.

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 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*

Shakespeare's development of Polixenes' character is 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 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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**RESOURCE
BOOKLET**

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Extract 1: Othello

(Extract to go with Question 1)

(Exit EMILIA, DESDEMONA kneels)

DESDEMONA

Upon my knees, what doth your speech import?
I understand a fury in your words,
But not the words.

OTHELLO

Why, what art thou?

DESDEMONA

Your wife, my lord; your true and loyal wife.

OTHELLO

Come, swear it, damn thyself;
Lest, being like one of heaven, the devils themselves
Should fear to seize thee. Therefore be double-damned:
Swear thou art honest.

DESDEMONA

Heaven doth truly know it.

OTHELLO

Heaven truly knows that thou art false as hell.

DESDEMONA

To whom, my lord? With whom? How am I false?

OTHELLO

Ah, Desdemon, away, away, away!

DESDEMONA

Alas the heavy day! Why do you weep?
Am I the motive of these tears, my lord?
If haply you my father do suspect
An instrument of this your calling back,
Lay not your blame on me; if you have lost him,
Why, I have lost him too.

OTHELLO

Had it pleased heaven
To try me with affliction; had they rained
All kinds of sores and shames on my bare head,
Steeped me in poverty to the very lips,
Given to captivity me and my utmost hopes,
I should have found in some place of my soul
A drop of patience; but, alas, to make me
A fixed figure for the time of scorn
To point his slow and moving finger at!

Yet could I bear that too; well, very well;
But there, where I have garnered up my heart,
Where either I must live or bear no life,
The fountain from the which my current runs,
Or else dries up: to be discarded thence;
Or keep it as a cistern for foul toads
To knot and gender in! Turn thy complexion there,
Patience, thou young and rose-lipped cherubin,
Ay, there, look grim as hell!

DESDEMONA

I hope my noble lord esteems me honest.

OTHELLO

O, ay; as summer flies are in the shambles,
That quicken even with blowing. O thou weed,
Who art so lovely fair and smell'st so sweet
That the sense aches at thee . . .
Would thou hadst ne'er been born!

DESDEMONA

Alas, what ignorant sin have I committed?

OTHELLO

Was this fair paper, this most goodly book,
Made to write 'whore' upon? What committed?
Committed! O thou public commoner,
I should make very forges of my cheeks,
That would to cinders burn up modesty,
Did I but speak thy deeds. What committed?
Heaven stops the nose at it, and the moon winks;
The bawdy wind, that kisses all it meets,
Is hushed within the hollow mine of earth,
And will not hear't. What committed!
Impudent strumpet!

DESDEMONA

By heaven, you do me wrong.

OTHELLO

Are not you a strumpet?

DESDEMONA

No, as I am a Christian.
If to preserve this vessel for my lord
From any other foul unlawful touch
Be not to be a strumpet, I am none.

OTHELLO

What, not a whore?

DESDEMONA

No, as I shall be saved.

(Act 4, Scene 2)

Extract 2: King Lear

(Extract to go with Question 2)

KENT

(*To Lear*) How do you, sir? Stand you not so amazed.
Will you lie down and rest upon the cushions?

LEAR

(*To Kent*) I'll see their trial first. Bring in their evidence.
(*To Edgar*) Thou robed man of justice, take thy place;
(*To the Fool*) And thou, his yoke-fellow of equity,
Bench by his side. (*To Kent*) You are o' the commission,
Sit you too.

EDGAR

Let us deal justly.
Sleepest or wakest thou, jolly shepherd?
Thy sheep be in the corn;
And for one blast of thy minikin mouth,
Thy sheep shall take no harm.
Purr! The cat is grey.

LEAR

Arraign her first; 'tis Goneril. I here take my oath before this honourable assembly, she
kicked the poor king her father.

FOOL

Come hither, mistress. Is your name Goneril?

LEAR

She cannot deny it.

FOOL

Cry you mercy, I took you for a joint-stool.

LEAR

And here's another, whose warp'd looks proclaim
What store her heart is made on. Stop her there!
Arms, arms, sword, fire! Corruption in the place!
False justicer, why hast thou let her 'scape?

EDGAR

Bless thy five wits!

KENT

O pity! Sir, where is the patience now
That you so oft have boasted to retain?

EDGAR

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

LEAR

The little dogs and all,
Tray, Blanch, and Sweetheart, 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, greyhound, 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.

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.

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.

(Act 3, Scene 6)

Extract 3: *The Taming of the Shrew*

(Extract to go with Question 3)

Padua. Lucentio's House.

Enter BAPTISTA, VINCENTIO, GREMIO, the PEDANT, LUCENTIO, BIANCA, PETRUCCIO, KATHERINE, HORTENSIO, and WIDOW, TRANIO, BIONDELLO, and GRUMIO: the Serving-men with TRANIO bringing in a banquet.

LUCENTIO

At last, though long, our jarring notes agree:
And time it is, when raging war is done,
To smile at 'scapes and perils overblown.
My fair Bianca, bid my father welcome,
While I with self-same kindness welcome thine.
Brother Petruccio, sister Katherine,
And thou, Hortensio, with thy loving widow,
Feast with the best, and welcome to my house:
My banquet is to close our stomachs up,
After our great good cheer. Pray you, sit down;
For now we sit to chat, as well as eat.

PETRUCCIO

Nothing but sit and sit, and eat and eat!

BAPTISTA

Padua affords this kindness, son Petruccio.

PETRUCCIO

Padua affords nothing but what is kind.

HORTENSIO

For both our sakes, I would that word were true.

PETRUCCIO

Now, for my life, Hortensio fears his widow.

WIDOW

Then never trust me, if I be afeard.

PETRUCCIO:

You are very sensible, and yet you miss my sense:
I mean Hortensio is afeard of you.

WIDOW:

He that is giddy thinks the world turns round.

PETRUCCIO:

Roundly replied.

KATHERINE:

Mistress, how mean you that?

WIDOW:

Thus I conceive by him.

PETRUCCIO:

Conceives by me! How likes Hortensio that?

HORTENSIO:

My widow says, thus she conceives her tale.

PETRUCCIO:

Very well mended. Kiss him for that, good widow.

KATHERINE:

"He that is giddy thinks the world turns round":
I pray you, tell me what you meant by that.

WIDOW:

Your husband, being troubled with a shrew,
Measures my husband's sorrow by his woe:
And now you know my meaning.

KATHERINE:

A very mean meaning.

WIDOW:

Right, I mean you.

KATHERINE:

And I am mean indeed, respecting you.

PETRUCCIO:

To her, Kate!

HORTENSIO:

To her, widow!

PETRUCCIO:

A hundred marks, my Kate does put her down.

HORTENSIO:

That's my office.

PETRUCCIO:

Spoke like an officer: ha' to thee lad. (*Drinks to Hortensio*)

BAPTISTA:

How likes Gremio these quick-witted folks?

GREMIO:

Believe me, sir, they butt together well.

BIANCA:

Head, and butt! an hasty-witted body
Would say your head and butt were head and horn.

VINCENTIO:

Ay, mistress bride, hath that awaken'd you?

BIANCA:

Ay, but not frighted me; therefore I'll sleep again.

PETRUCCIO:

Nay, that you shall not: since you have begun,
Have at you for a bitter jest or two!

BIANCA:

Am I your bird? I mean to shift my bush;
And then pursue me as you draw your bow.
You are welcome all.

(Exeunt BIANCA, KATHERINE, and WIDOW)

(Act 5, Scene 2)

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(Extracts continue overleaf)

Extract 4: As You Like It

(Extract to go with Question 4)

Enter JAQUES DE BOYS

JAQUES DE BOYS

Let me have audience for a word or two.
I am the second son of old Sir Roland,
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 restor'd to them again
That were with him exil'd. 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 endur'd 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-fall'n dignity,
And fall into our rustic revelry.
Play, music! and you brides and bridegrooms all,
With measure heap'd in joy, to th' measures fall.

JAQUES

Sir, by your patience. (*To Jaques de Boys*) If I heard you rightly,
The Duke hath put on a religious life,
And thrown into neglect the pompous court?

JAQUES DE BOYS

He hath.

JAQUES

To him will I. Out of these convertites
There is much matter to be heard and learn'd.
(*To Duke Senior*) You to your former honour I bequeath:
Your patience and your virtue well deserves it.
(*To Orlando*) You to a love that your true faith doth merit.
(*To Oliver*) You to your land, and love, and great allies.
(*To Silvius*) You to a long and well-deserved bed.
(*To Touchstone*) And you to wrangling, for thy loving voyage
Is but for two months victuall'd.—So, to your pleasures;
I am for other than for dancing measures.

DUKE SENIOR

Stay, Jaques, stay.

JAQUES

To see no pastime, I. What you would have
I'll stay to know at your abandon'd cave.
(*Exit*)

DUKE SENIOR

Proceed, proceed. We will begin these rites
As we do trust they'll end, in true delights.

They dance.

(*Exeunt all but ROSALIND*)

(Act 5, Scene 4)

Extract 5: Measure for Measure

(Extract to go with Question 5)

The moated Grange at St. Luke's.

Enter MARIANA and a Boy. Boy sings.

*Take, O take those lips away,
That so sweetly were forsworn;
And those eyes, the break of day,
Lights that do mislead the morn:
But my kisses bring again,
bring again,
Seals of love, but seal'd in vain,
seal'd in vain.*

MARIANA

Break off thy song, and haste thee quick away:
Here comes a man of comfort, whose advice
Hath often stilled my brawling discontent.

(Exit Boy)

(Enter DUKE, disguised as before)

I cry you mercy, sir; and well could wish
You had not found me here so musical:
Let me excuse me, and believe me so,
My mirth it much displeas'd but pleas'd my woe.

DUKE

'Tis good: though music oft hath such a charm
To make bad good, and good provoke to harm.
I pray you tell me, hath anybody inquired for me here to-day? Much upon this time
have I promised here to meet.

MARIANA

You have not been inquired after: I have sat here all day.

DUKE

I do constantly believe you. The time is come even now. I shall crave your forbearance
a little: may be I will call upon you anon, for some advantage to yourself.

MARIANA

I am always bound to you.

(Exit)

(Enter ISABELLA)

DUKE

Very well met, and well come.
What is the news from this good deputy?

ISABELLA

He hath a garden circummur'd with brick,
Whose western side is with a vineyard back'd;
And to that vineyard is a planched gate,
That makes his opening with this bigger key;
This other doth command a little door
Which from the vineyard to the garden leads;
There have I made my promise
Upon the heavy middle of the night
To call upon him.

DUKE

But shall you on your knowledge find this way?

ISABELLA

I have ta'en a due and wary note upon't:
With whispering and most guilty diligence,
In action all of precept, he did show me
The way twice o'er.

DUKE

Are there no other tokens
Between you 'greed concerning her observance?

ISABELLA

No, none, but only a repair i' the dark;
And that I have possess'd him my most stay
Can be but brief; for I have made him know
I have a servant comes with me along,
That stays upon me, whose persuasion is
I come about my brother.

DUKE

'Tis well borne up.
I have not yet made known to Mariana
A word of this. What ho! within! Come forth.

(Re-enter MARIANA)

I pray you, be acquainted with this maid;
She comes to do you good.

ISABELLA

I do desire the like.

DUKE

Do you persuade yourself that I respect you?

MARIANA

Good friar, I know you do, and have found it.

DUKE

Take then this your companion by the hand,
Who hath a story ready for your ear.
I shall attend your leisure: but make haste;
The vaporous night approaches.

MARIANA

Will't please you walk aside?

(Exeunt MARIANA and ISABELLA)

(Act 4, Scene 1)

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(Extracts continue overleaf)

Extract 6: *The Winter's Tale*

(Extract to go with Question 6)

POLIXENES

Soft, swain, awhile, beseech you.

Have you a father?

FLORIZEL

I have; but what of him?

POLIXENES

Knows he of this?

FLORIZEL

He neither does nor shall.

POLIXENES

Methinks a father
Is at the nuptial of his son a guest
That best becomes the table. Pray you once more,
Is not your father grown incapable
Of reasonable affairs? Is he not stupid
With age and altering rheums? Can he speak? Hear?
Know man from man? Dispute his own estate?
Lies he not bed-rid? And again does nothing
But what he did being childish?

FLORIZEL

No, good sir:
He has his health, and ampler strength indeed
Than most have of his age.

POLIXENES

By my white beard,
You offer him, if this be so, a wrong
Something unfilial. Reason my son
Should choose himself a wife, but as good reason
The father, all whose joy is nothing else
But fair posterity, should hold some counsel
In such a business.

FLORIZEL

I yield all this;
But for some other reasons, my grave sir,
Which 'tis not fit you know, I not acquaint
My father of this business.

POLIXENES

Let him know 't.

FLORIZEL
He shall not.

POLIXENES
Prithee, let him.

FLORIZEL
No, he must not.

SHEPHERD
Let him, my son: he shall not need to grieve
At knowing of thy choice.

FLORIZEL
Come, come, he must not.
Mark our contract.

POLIXENES (*removing his disguise*)
Mark your divorce, young sir,
Whom son I dare not call: thou art too base
To be acknowledged. Thou a sceptre's heir,
That thus affects a sheep-hook? – Thou, old traitor,
I am sorry that by hanging thee I can
But shorten thy life one week. – And thou, fresh piece
Of excellent witchcraft, who of force must know
The royal fool thou cop'st with –

SHEPHERD
O, my heart!

POLIXENES
I'll have thy beauty scratched with briers and made
More homely than thy state. – For thee, fond boy,
If I may ever know thou dost but sigh
That thou no more shalt see this knack – as never
I mean thou shalt – we'll bar thee from succession;
Not hold thee of our blood, no, not our kin,
Farre than Deucalion off. Mark thou my words!
Follow us to the court. – Thou, churl, for this time,
Though full of our displeasure, yet we free thee
From the dead blow of it. – And you, enchantment,
Worthy enough a herdsman – yea, him too,
That makes himself, but for our honour therein,
Unworthy thee – if ever henceforth thou
These rural latches to his entrance open,
Or hoop his body more with thy embraces,
I will devise a death as cruel for thee
As thou art tender to 't.

(*Exit*)

(Act 4, Scene 4)

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