



GCE A LEVEL

1710U30-1



WEDNESDAY, 24 MAY 2023 – AFTERNOON

ENGLISH LANGUAGE AND LITERATURE – A2 unit 3
Shakespeare

2 hours

1710U301
01

ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

INSTRUCTIONS TO CANDIDATES

Answer **one** question in Section A and **one** question in Section B.

The same Shakespeare play must be chosen for both Section A and Section B.

Write your answers in the separate answer booklet provided.

INFORMATION FOR CANDIDATES

Section A carries 40 marks and Section B 80 marks.

The number of marks is given in brackets at the end of each question or part-question.

You are advised to spend approximately 45 minutes on Section A and one hour and 15 minutes on Section B.

You are reminded that assessment will take into account the quality of written communication used in your answers.

Section A: Shakespeare extract

Answer **one** question in this section.

In your response, you are required to:

- apply concepts and methods from integrated linguistic and literary study
- analyse how meanings are shaped.

Either,

Antony and Cleopatra

1. By focusing closely on the linguistic and literary techniques used, explore how Shakespeare creates dramatic tension in this extract from Act 4, Scene 14. [40]

ANTONY Come, then; for with a wound I must be cur'd.
 Draw that thy honest sword, which thou hast worn
 Most useful for thy country.

EROS O, sir, pardon me!

ANTONY When I did make thee free, swor'st thou not then
 To do this when I bade thee? Do it at once,
 Or thy precedent services are all
 But accidents unpurpos'd. Draw, and come.

EROS Turn from me then that noble countenance,
 Wherein the worship of the whole world lies.

ANTONY Lo thee! *[Turning from him.]*

EROS My sword is drawn.

ANTONY Then let it do at once
 The thing why thou hast drawn it.

EROS My dear master,
 My captain and my emperor, let me say,
 Before I strike this bloody stroke, farewell.

ANTONY 'Tis said, man; and farewell.

EROS Farewell, great chief. Shall I strike now?

ANTONY Now, Eros.

EROS Why, there then! Thus do I escape the sorrow
 Of Antony's death. *[Kills himself.]*

ANTONY Thrice nobler than myself!
 Thou teachest me, O valiant Eros, what
 I should, and thou couldst not. My queen and Eros
 Have, by their brave instruction, got upon me
 A nobleness in record. But I will be
 A bridegroom in my death, and run into't
 As to a lover's bed. Come, then; and, Eros,
 Thy master dies thy scholar. To do thus

[Falling on his sword.]

I learn'd of thee. How? not dead? not dead? –
 The guard, ho! O, dispatch me!

Enter DERCETAS and a Guard

1 GUARD What's the noise?
 ANTONY I have done my work ill, friends. O, make an end
 Of what I have begun.
 2 GUARD The star is fall'n.
 1 GUARD And time is at his period.
 ALL Alas, and woe!
 ANTONY Let him that loves me, strike me dead.
 1 GUARD Not I.
 2 GUARD Nor I.
 3 GUARD Nor any one. *[Exeunt Guard.]*
 DERCETAS Thy death and fortunes bid thy followers fly.
 This sword but shown to Caesar, with this tidings,
 Shall enter me with him.

Enter DIOMEDES

DIOMEDES Where's Antony?
 DERCETAS There, Diomed, there.
 DIOMEDES Lives he?
 Wilt thou not answer, man?
[Exit DERCETAS.]

ANTONY Art thou there, Diomed? Draw thy sword and give me
 Sufficing strokes for death.
 DIOMEDES Most absolute lord,
 My mistress Cleopatra sent me to thee.
 ANTONY When did she send thee?
 DIOMEDES Now, my lord.
 ANTONY Where is she?
 DIOMEDES Lock'd in her monument. She had a prophesying fear
 Of what hath come to pass; for when she saw –
 Which never shall be found – you did suspect
 She had dispos'd with Caesar, and that your rage
 Would not be purg'd, she sent you word she was dead;
 But fearing since how it might work, hath sent
 Me to proclaim the truth; and I am come,
 I dread, too late.
 ANTONY Too late, good Diomed. Call my guard, I prithee.
 DIOMEDES What, ho! the Emperor's guard! The guard, what ho!
 Come, your lord calls!

Enter four or five of the Guard of Antony.

ANTONY Bear me, good friends, where Cleopatra bides;
 'Tis the last service that I shall command you.

Or,

King Lear

2. By focusing closely on the linguistic and literary techniques used, explore how Shakespeare creates dramatic tension in this extract from Act 3, Scene 7. [40]

CORNWALL	Come, sir, what letters had you late from France?
REGAN	Be simple-answer'd, for we know the truth.
CORNWALL	And what confederacy have you with the traitors Late footed in the kingdom?
REGAN	To whose hands you have sent the lunatic King: Speak.
GLOUCESTER	I have a letter guessingly set down, Which came from one that's of a neutral heart, And not from one oppos'd.
CORNWALL	Cunning.
REGAN	And false.
CORNWALL	Where hast thou sent the King?
GLOUCESTER	To Dover.
REGAN	Wherefore to Dover? Wast thou not charg'd at peril –
CORNWALL	Wherefore to Dover? Let him first answer that.
GLOUCESTER	I am tied to the stake, and I must stand the course.
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 rash boarish fangs. The sea, with such a storm as his bare head In hell-black night endur'd, would have buoy'd up And quench'd the stelled fires. Yet, poor old heart, he help the heavens to rain. If wolves had at thy gate howl'd that dern time, Thou shouldst have said 'Good porter, turn the key'. All cruels else subscribe, 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!
REGAN	One side will mock another; th' other too.
CORNWALL	If you see vengeance –
1 SERVANT	Hold your hand, my lord. I have serv'd 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!
1 SERVANT	If you did wear a beard upon your chin I'd shake it on this quarrel. What do you mean?
CORNWALL	My villain!
1 SERVANT	Nay, then come on, and take the chance of anger. [<i>Cornwall is wounded.</i>]
REGAN	Give me thy sword. A peasant stand up thus! [<i>She takes a sword and stabs him from behind.</i>]

- 1 SERVANT O, I am slain! My lord, you have one eye left
To see some mischief on him. O! *[Dies.]*
- CORNWALL Lest it see more, prevent it. Out vile jelly!
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 abus'd.
Kind gods, forgive me that, and prosper him.
- REGAN Go thrust him out at gates and let him smell
His way to Dover. *[Gloucester led out.]*
How is't my lord? How look you?
- CORNWALL I have receiv'd a hurt. Follow me, lady.
Turn out that eyeless villain; throw this slave
Upon the dunghill. Regan, I bleed apace.
Untimely comes this hurt. Give me your arm.
[Exit Cornwall, led by Regan.]

Or,

Much Ado About Nothing

3. By focusing closely on the linguistic and literary techniques used, explore how Shakespeare creates dramatic tension in this extract from Act 4, Scene 1. [40]

FRIAR If either of you know any inward impediment why you should not be conjoined, I charge you, on your souls, to utter it.

CLAUDIO Know you any, Hero?

HERO None, my lord.

FRIAR Know you any, Count?

LEONATO I dare make his answer, None.

CLAUDIO O, what men dare do! What men may do! What men daily do, not knowing what they do!

BENEDICK How now! Interjections? Why, then, some be of laughing, as, ah, ha, he!

CLAUDIO Stand thee by, friar. Father, by your leave:
Will you with free and unconstrained soul
Give me this maid, your daughter?

LEONATO As freely, son, as God did give her me.

CLAUDIO And what have I to give you back whose worth
May counterpoise this rich and precious gift?

DON PEDRO Nothing, unless you render her again.

CLAUDIO Sweet Prince, you learn me noble thankfulness.
There, Leonato, take her back again;
Give not this rotten orange to your friend;
She's but the sign and semblance of her honour.
Behold how like a maid she blushes here.
O, what authority and show of truth
Can cunning sin cover itself withal!
Comes not that blood as modest evidence
To witness simple virtue? Would you not swear,
All you that see her, that she were a maid
By these exterior shows? But she is none:
She knows the heat of a luxurious bed;
Her blush is guiltiness, not modesty.

LEONATO What do you mean, my lord?

CLAUDIO Not to be married,
Not to knit my soul to an approved wanton.

LEONATO Dear, my lord, if you, in your own proof,
Have vanquish'd the resistance of her youth,
And made defeat of her virginity –

CLAUDIO I know what you would say. If I have known her,
You will say she did embrace me as a husband,
And so extenuate the 'forehand sin.
No, Leonato,
I never tempted her with word too large
But, as a brother to his sister, show'd
Bashful sincerity and comely love.

HERO And seem'd I ever otherwise to you?

CLAUDIO Out on thee! Seeming! I will write against it.
You seem to me as Dian in her orb,
As chaste as is the bud ere it be blown;
But you are more intemperate in your blood
Than Venus, or those pamp'ring animals
That rage in savage sensuality.

HERO Is my lord well, that he doth speak so wide?
 LEONATO Sweet Prince, why speak not you?
 DON PEDRO What should I speak?
 I stand dishonour'd that have gone about
 To link my dear friend to a common stale.
 LEONATO Are these things spoken, or do I but dream?
 DON JOHN Sir, they are spoken, and these things are true.
 BENEDICK This looks not like a nuptial.
 HERO True! O God!
 CLAUDIO Leonato, stand I here?
 Is this the Prince? Is this the Prince's brother?
 Is this face Hero's? Are our eyes our own?
 LEONATO All this is so; but what of this, my lord?
 CLAUDIO Let me but move one question to your daughter;
 And, by that fatherly and kindly power
 That you have in her, bid her answer truly.
 LEONATO I charge thee do so, as thou art my child.
 HERO O, God defend me! how am I beset!

Or,

Othello

4. By focusing closely on the linguistic and literary techniques used, explore how Shakespeare presents the characters and situation in this extract from Act 1, Scene 2. [40]

OTHELLO The servants of the Duke and my lieutenant –
 The goodness of the night upon you, friends!
 What is the news?

CASSIO The Duke does greet you, General;
 And he requires your haste-post-haste appearance
 Even on the instant.

OTHELLO What is the matter, think you?
 CASSIO Something from Cyprus, as I may divine.
 It is a business of some heat: the galleys
 Have sent a dozen sequent messengers
 This very night at one another's heels;
 And many of the consuls, rais'd and met,
 Are at the Duke's already. You have been hotly call'd for;
 When, being not at your lodging to be found,
 The Senate hath sent about three several quests
 To search you out.

OTHELLO 'Tis well I am found by you.
 I will but spend a word here in the house,
 And go with you.

CASSIO Ancient, what makes he here?
 IAGO Faith, he to-night hath boarded a land carrack.
 If it prove lawful prize, he's made for ever.

CASSIO I do not understand.
 IAGO He's married.
 CASSIO To who?

[Exit.

Re-enter OTHELLO.

IAGO Marry, to – Come, Captain, will you go?
 OTHELLO Have with you.

Enter BRABANTIO, RODERIGO, and Officers with torches and weapons.

CASSIO Here comes another troop to seek for you.
 IAGO It is Brabantio. General, be advis'd;
 He comes to bad intent.

OTHELLO Holla! stand there!
 RODERIGO Signior, it is the Moor.
 BRABANTIO Down with him, thief.

IAGO You, Roderigo; come, sir, I am for you.
 OTHELLO Keep up your bright swords, for the dew will rust them.
 Good signior, you shall more command with years
 Than with your weapons.

[They draw on both sides.

BRABANTIO O thou foul thief, where hast thou stow'd my daughter?
 Damn'd as thou art, thou hast enchanted her;
 For I'll refer me to all things of sense,
 If she in chains of magic were not bound,
 Whether a maid so tender, fair, and happy,
 So opposite to marriage that she shunn'd
 The wealthy curled darlings of our nation,
 Would ever have, to incur a general mock,
 Run from her guardage to the sooty bosom
 Of such a thing as thou – to fear, not to delight.
 Judge me the world, if 'tis not gross in sense
 That thou hast practis'd on her with foul charms,
 Abus'd her delicate youth with drugs or minerals
 That weakens motion. I'll have't disputed on;
 'Tis probable, and palpable to thinking.
 I therefore apprehend and do attach thee
 For an abuser of the world, a practiser
 Of arts inhibited and out of warrant.
 Lay hold upon him. If he do resist,
 Subdue him at his peril.

OTHELLO Hold your hands,
 Both you of my inclining and the rest.
 Were it my cue to fight, I should have known it
 Without a prompter. Where will you that I go
 To answer this your charge?

BRABANTIO To prison; till fit time
 Of law and course of direct session
 Call thee to answer.

OTHELLO What if I do obey?
 How may the Duke be therewith satisfied,
 Whose messengers are here about my side,
 Upon some present business of the state,
 To bring me to him.

OFFICER 'Tis true, most worthy signior;
 The Duke's in council, and your noble self,
 I am sure, is sent for.

BRABANTIO How! The Duke in council!
 In this time of the night! Bring him away.
 Mine's not an idle cause. The Duke himself,
 Or any of my brothers of the state,
 Cannot but feel this wrong as 'twere their own;
 For if such actions may have passage free,
 Bond-slaves and pagans shall our statesmen be.

[Exeunt.]

Or,

The Tempest

5. By focusing closely on the linguistic and literary techniques used, explore how Shakespeare presents the characters and situation in this extract from Act 2, Scene 2. [40]

CALIBAN [Aside] These be fine things, an if they be not sprites.
That's a brave god, and bears celestial liquor.
I will kneel to him.

STEPHANO How didst thou scape? How cam'st thou hither? Swear
by this bottle how thou cam'st hither – I escap'd upon a
butt of sack, which the sailors heaved o'erboard – by this
bottle, which I made of the bark of a tree, with mine own
hands, since I was cast ashore.

CALIBAN I'll swear upon that bottle to be thy true subject, for the
liquor is not earthly.

STEPHANO Here; swear then how thou escap'dst.

TRINCULO Swum ashore, man, like a duck; I can swim like a duck,
I'll be sworn.

STEPHANO [Passing the bottle] Here, kiss the book. Though thou canst
swim like a duck, thou art made like a goose.

TRINCULO O Stephano. hast any more of this?

STEPHANO The whole butt, man; my cellar is in a rock by th' seaside,
where my wine is hid. How now, moon-calf! How does thine ague?

CALIBAN Hast thou not dropp'd from heaven?

STEPHANO Out o' th' moon, I do assure thee; I was the Man i' th' Moon,
when time was.

CALIBAN I have seen thee in her, and I do adore thee. My mistress
show'd me thee, and thy dog and thy bush.

STEPHANO Come, swear to that; kiss the book. I will furnish it anon
with new contents. Swear.

[Caliban drinks.]

TRINCULO By this good light, this is a very shallow monster! I afraid of
him! A very weak monster! The Man i' th' Moon! A most poor
credulous monster! Well drawn, monster, in good sooth!

CALIBAN I'll show thee every fertile inch o' th' island; and I will kiss
thy foot. I prithee be my god.

TRINCULO By this light, a most perfidious and drunken monster! When 's
god's asleep he'll rob his bottle.

CALIBAN I'll kiss thy foot; I'll swear myself thy subject.

STEPHANO Come on, then; down, and swear.

TRINCULO I shall laugh myself to death at this puppy-headed monster. A
most scurvy monster! I could find in my heart to beat him –
Come, kiss.

STEPHANO But that the poor monster's in drink. An abominable monster!

TRINCULO I'll show thee the best springs; I'll pluck thee berries;
I'll fish for thee, and get thee wood enough.
A plague upon the tyrant that I serve!
I'll bear him no more sticks, but follow thee,
Thou wondrous man.

CALIBAN A most ridiculous monster, to make a wonder of a poor drunkard!

TRINCULO I prithee let me bring thee where crabs grow;
And I with my long nails will dig thee pignuts;
Show thee a jay's nest, and instruct thee how

STEPHANO To snare the nimble marmoset; I'll bring thee
 To clust'ring filberts, and sometimes I'll get thee
 Young scamels from the rock. Wilt thou go with me?
 I prithee now, lead the way without any more talking.
 Trinculo, the King and all our company else being drown'd,
 we will inherit here. Here, bear my bottle. Fellow Trinculo,
 we'll fill him by and by again.

CALIBAN [*Sings drunkenly*] Farewell, master; farewell, farewell!
 TRINCULO A howling monster; a drunken monster!
 CALIBAN No more dams I'll make for fish;
 Nor fetch in firing
 At requiring,
 Nor scrape trenchering, nor wash dish.
 'Ban 'Ban, Ca – Caliban,
 Has a new master – Get a new man.
 Freedom, high-day! high-day, freedom! freedom, high-day,
 freedom!

STEPHANO O brave monster! Lead the way.

[*Exeunt.*]

Section B: Shakespeare essay

Answer **one** question in this section.

In your response, you are required to:

- apply concepts and methods from integrated linguistic and literary study
- analyse how meanings are shaped
- demonstrate understanding of the significance and influence of the contexts in which texts are produced and received.

Antony and Cleopatra

Either,

6. How far would you agree with the view that “in *Antony and Cleopatra*, there is a clear conflict between personal and political responsibility”? [80]

Or,

7. “An emotional, unpredictable and manipulative heroine.” In the light of this statement, discuss Shakespeare’s presentation of Cleopatra in *Antony and Cleopatra*. [80]

King Lear

Either,

8. How far do you agree with the view that “power in *King Lear* is a corrupting and destructive force within society”? [80]

Or,

9. “Rather than a man more sinned against than sinning, Lear is a tragic hero who must be held fully responsible for his own downfall.” In the light of this statement, discuss Shakespeare’s presentation of Lear in *King Lear*. [80]

Much Ado About Nothing

Either,

10. “A woman-hater who upholds patriarchal values or a true romantic hero?” In the light of this comment, consider Shakespeare’s presentation of Benedick in *Much Ado About Nothing*. [80]

Or,

11. How far do you agree with the view that “although a comedy, *Much Ado About Nothing* is a serious criticism of the values that existed within society at the time the play was set”? [80]

Othello

Either,

12. “Even though Iago is the embodiment of the Machiavellian villain, audiences find him difficult to resist.” In the light of this statement, discuss Shakespeare’s presentation of Iago in *Othello*. [80]

Or,

13. How far would you agree with the view that “in *Othello*, women are forced to conform to traditional gender roles”? [80]

The Tempest

Either,

14. “Freedom in society is nothing more than an illusion.” In the light of this statement, discuss Shakespeare’s presentation of control and imprisonment in *The Tempest*. [80]

Or,

15. “A society in chaos and disorder.” In the light of this statement, discuss the significance of the title of the play *The Tempest*. [80]

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