



GCE A LEVEL

1710U30-1



S25-1710U30-1

WEDNESDAY, 11 JUNE 2025 – MORNING

ENGLISH LANGUAGE AND LITERATURE – A2 unit 3
Shakespeare

2 hours

1710U301
01

ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen.

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 presents attitudes to Antony's death in this extract from Act 5, Scene 1. [40]

CAESAR	Wherefore is that? And what art thou that dar'st Appear thus to us?
DERCETAS	I am call'd Dercetas; Mark Antony I serv'd, who best was worthy Best to be serv'd. Whilst he stood up and spoke, He was my master, and I wore my life To spend upon his haters. If thou please To take me to thee, as I was to him I'll be to Caesar; if thou pleasest not, I yield thee up my life.
CAESAR	What is't thou say'st?
DERCETAS	I say, O Caesar, Antony is dead.
CAESAR	The breaking of so great a thing should make A greater crack. The round world Should have shook lions into civil streets, And citizens to their dens. The death of Antony Is not a single doom: in the name lay A moiety of the world.
DERCETAS	He is dead, Caesar, Not by a public minister of justice, Nor by a hired knife; but that self hand Which writ his honour in the acts it did Hath, with the courage which the heart did lend it, Splitted the heart. This is his sword; I robb'd his wound of it; behold it stain'd With his most noble blood.
CAESAR	Look you sad, friends? The gods rebuke me, but it is tidings To wash the eyes of kings.
AGRIPPA	And strange it is That nature must compel us to lament Our most persisted deeds.
MAECENAS	His taints and honours Wag'd equal with him.
AGRIPPA	A rarer spirit never Did steer humanity. But you gods will give us Some faults to make us men. Caesar is touch'd.
MAECENAS	When such a spacious mirror's set before him, He needs must see himself.

CAESAR

O Antony,

I have follow'd thee to this! But we do lance
 Diseases in our bodies. I must perforce
 Have shown to thee such a declining day
 Or look on thine; we could not stall together
 In the whole world. But yet let me lament,
 With tears as sovereign as the blood of hearts,
 That thou, my brother, my competitor
 In top of all design, my mate in empire,
 Friend and companion in the front of war,
 The arm of mine own body, and the heart
 Where mine his thoughts did kindle – that our stars,
 Unreconcilable, should divide
 Our equalness to this. Hear me, good friends –

Enter an Egyptian.

EGYPTIAN

But I will tell you at some meeter season.
 The business of this man looks out of him;
 We'll hear him what he says. Whence are you?
 A poor Egyptian, yet the Queen, my mistress,
 Confin'd in all she has, her monument,
 Of thy intents desires instruction,
 That she preparedly may frame herself
 To th' way she's forc'd to.

CAESAR

Bid her have good heart.

She soon shall know of us, by some of ours,
 How honourable and how kindly we
 Determine for her; for Caesar cannot learn
 To be ungentle.

Or,

King Lear

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

LEAR Blow, winds, and crack your cheeks; rage, blow.
 You cataracts and hurricanoes, spout
 Till you have drench'd our steeples, drown'd the cocks.
 You sulph'rous and thought-executing fires,
 Vaunt-couriers of oak-cleaving thunder-bolts,
 Singe my white head. And thou, all-shaking thunder,
 Strike flat the thick rotundity o' th' world;
 Crack nature's moulds, all germens spill at once,
 That makes ingrateful man.

FOOL O nuncle, court holy water in a dry house is better than
 this rain-water out o' door. Good nuncle, in; ask thy
 daughters' blessing. Here's a night pities neither wise men
 nor fools.

LEAR Rumble thy bellyful. Spit, fire; spout, rain.
 Nor rain, wind, thunder, fire, are my daughters.
 I tax not you, you elements, with unkindness;
 I never gave you kingdom, call'd you children;
 You owe me no subscription. Then let fall
 Your horrible pleasure. Here I stand, your slave,
 A poor, infirm, weak and despis'd old man;
 But yet I call you servile ministers
 That will with two pernicious daughters join
 Your high-engender'd battles 'gainst a head
 So old and white as this. O, ho! 'tis foul!

FOOL He that has a house to put's head in has a good head-piece.

The cod-piece that will house
 Before the head has any,
 The head and he shall louse;
 So beggars marry many.
 The man that makes his toe
 What he his heart should make
 Shall of a corn cry woe,
 And turn his sleep to wake.

For there was never yet fair woman but she made mouths
 in a glass.

Enter KENT.

LEAR No, I will be the pattern of all patience;
 I will say nothing.

KENT Who's there?

FOOL Marry, here's grace and a cod-piece; that's a wise man and
 a fool.

KENT Alas, sir, are you here? Things that love night

Love not such nights as these; the wrathful skies
Gallow the very wanderers of the dark
And make them keep their caves. Since I was man
Such sheets of fire, such bursts of horrid thunder,
Such groans of roaring wind and rain, I never
Remember to have heard. Man's nature cannot carry
Th' affliction nor the fear.

LEAR

Let the great gods,
That keep this dreadful pudder o'er our heads,
Find out their enemies now. Tremble, thou wretch,
That hast within thee undivulged crimes
Unwhipp'd of justice. Hide thee, thou bloody hand;
Thou perjur'd, and thou simular man of virtue
That art incestuous; caitiff, to pieces shake,
That under covert and convenient seeming
Hast practis'd on man's life. Close pent-up guilts,
Rive your concealing continents, and cry
These dreadful summoners grace. I am a man
More sinn'd against than sinning.

Or,

Much Ado About Nothing

3. By focusing closely on the linguistic and literary techniques used, explore Shakespeare's presentation of the characters and situation in this extract from Act 3, Scene 5. [40]

LEONATO	What would you with me, honest neighbour?
DOGBERRY	Marry, sir, I would have some confidence with you that decerns you nearly.
LEONATO	Brief, I pray you; for you see it is a busy time with me.
DOGBERRY	Marry, this it is, sir.
VERGES	Yes, in truth it is, sir.
LEONATO	What is it, my good friends?
DOGBERRY	Goodman Verges, sir, speaks a little off the matter – an old man, sir, and his wits are not so blunt as, God help, I would desire they were; but, in faith, honest as the skin between his brows.
VERGES	Yes, I thank God I am as honest as any man living that is an old man and no honester than I.
DOGBERRY	Comparisons are odorous; palabras, neighbour Verges.
LEONATO	Neighbours, you are tedious.
DOGBERRY	It pleases your worship to say so, but we are the poor Duke's officers; but, truly, for mine own part, if I were as tedious as a king, I could find in my heart to bestow it all of your worship.
LEONATO	All thy tediousness on me, ah?
DOGBERRY	Yea, an 'twere a thousand pound more than 'tis; for I hear as good exclamation on your worship as of any man in the city; and though I be but a poor man, I am glad to hear it.
VERGES	And so am I.
LEONATO	I would fain know what you have to say.
VERGES	Marry, sir, our watch to-night, excepting your worship's presence, ha' ta'en a couple of as arrant knaves as any in Messina.
DOGBERRY	A good old man, sir, he will be talking; as they say 'When the age is in the wit is out'. God help us, it is a world to see! Well said, i' faith, neighbour Verges; well, God's a good man; an two men ride of a horse, one must ride behind. An honest soul, i' faith, sir, by my troth he is, as ever broke bread; but God is to be worshipp'd; all men are not alike; alas, good neighbour!
LEONATO	Indeed, neighbour, he comes too short of you.
DOGBERRY	Gifts that God gives.
LEONATO	I must leave you.
DOGBERRY	One word, sir: our watch, sir, have indeed comprehended two aspicious persons, and we would have them this morning examined before your worship.
LEONATO	Take their examination yourself, and bring it me; I am now in great haste, as it may appear unto you.
DOGBERRY	It shall be suffigance.
LEONATO	Drink some wine ere you go; fare you well.

Enter a Messenger.

MESSENGER	My lord, they stay for you to give your daughter to her husband.
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LEONATO I'll wait upon them; I am ready.

[Exeunt LEONATO and Messenger.]

DOGBERRY Go, good partner, go, get you to Francis Seacoal; bid him
bring his pen and inkhorn to the gaol; we are now to
examination these men.

VERGES And we must do it wisely.

DOGBERRY We will spare for no wit, I warrant you; here's that shall
drive some of them to a non-come; only get the learned
writer to set down our excommunication, and meet me
at the gaol. *[Exeunt.]*

Or,

Othello

4. By focusing closely on the linguistic and literary techniques used, explore Shakespeare's presentation of the characters and situation in this extract from Act 3, Scene 4. [40]

DESDEMONA How now, good Cassio, what's the news with you?
CASSIO Madam, my former suit. I do beseech you
That by your virtuous means I may again
Exist, and be a member of his love
Whom I, with all the office of my heart,
Entirely honour. I would not be delay'd.
If my offence be of such mortal kind
That nor my service past, nor present sorrows,
Nor purpos'd merit in futurity,
Can ransom me into his love again,
But to know so must be my benefit;
So shall I clothe me in a forc'd content,
And shut myself up in some other course,
To fortune's alms.

DESDEMONA Alas, thrice-gentle Cassio!
My advocacy is not now in tune;
My lord is not my lord; nor should I know him,
Were he in favour as in humour alter'd.
So help me every spirit sanctified,
As I have spoken for you all my best,
And stood within the blank of his displeasure
For my free speech! You must awhile be patient.
What I can do I will; and more I will
Than for myself I dare; let that suffice you.
Is my lord angry?

IAGO He went hence but now,
EMILIA And certainly in strange unquietness.

IAGO Can he be angry? I have seen the cannon
When it hath blown his ranks into the air,
And, like the devil, from his very arm
Puff'd his own brother – and is he angry?
Something of moment, then. I will go meet him.
There's matter in't indeed, if he be angry.

DESDEMONA I prithee do so.

[Exit Iago.]

Something sure of state
Either from Venice, or some unhatch'd practice
Made demonstrable here in Cyprus to him,
Hath puddled his clear spirit; and in such cases
Men's natures wrangle with inferior things,
Though great ones are their object. 'Tis even so;
For let our finger ache, and it endues
Our other healthful members even to a sense
Of pain. Nay, we must think, men are not gods,
Nor of them look for such observancy
As fits the bridal. Beshrew me much, Emilia,
I was – unhandsome warrior as I am –

Arraigning his unkindness with my soul;
 But now I find I had suborn'd the witness,
 And he's indicted falsely.
 EMILIA Pray heaven it be state matters, as you think,
 And no conception nor no jealous toy
 Concerning you.
 DESDEMONA Alas the day, I never gave him cause!
 EMILIA But jealous souls will not be answer'd so;
 They are not ever jealous for the cause,
 But jealous for they are jealous. 'Tis a monster
 Begot upon it self, born on it self.
 DESDEMONA Heaven keep that monster from Othello's mind!
 EMILIA Lady, amen.
 DESDEMONA I will go seek him. Cassio, walk hereabout.
 If I do find him fit, I'll move your suit,
 And seek to effect it to my uttermost.
 CASSIO I humbly thank your ladyship.

Or,

The Tempest

5. By focusing closely on the linguistic and literary techniques used, explore Shakespeare's presentation of the characters and situation in this extract from Act 1, Scene 2. [40]

MIRANDA What is't? a spirit?
Lord, how it looks about! Believe me, sir,
It carries a brave form. But 'tis a spirit.

PROSPERO No, wench; it eats and sleeps and hath such senses
As we have, such. This gallant which thou seest
Was in the wreck; and but he's something stain'd
With grief, that's beauty's canker, thou mightst call him
A goodly person. He hath lost his fellows,
And strays about to find 'em.

MIRANDA I might call him
A thing divine; for nothing natural
I ever saw so noble.

PROSPERO [Aside] It goes on, I see,
As my soul prompts it. Spirit, fine spirit! I'll free thee
Within two days for this.

FERDINAND Most sure, the goddess
On whom these airs attend! Vouchsafe my pray'r
May know if you remain upon this island;
And that you will some good instruction give
How I may bear me here. My prime request,
Which I do last pronounce, is, O you wonder!
If you be maid or no?

MIRANDA No wonder, sir;
But certainly a maid.

FERDINAND My language? Heavens!
I am the best of them that speak this speech,
Were I but where 'tis spoken.

PROSPERO How? the best?

FERDINAND What wert thou, if the King of Naples heard thee?
A single thing, as I am now, that wonders
To hear thee speak of Naples. He does hear me;
And that he does I weep. Myself am Naples,
Who with mine eyes, never since at ebb, beheld
The King my father wreck'd.

MIRANDA Alack, for mercy!

FERDINAND Yes, faith, and all his lords, the Duke of Milan
And his brave son being twain.

PROSPERO [Aside] The Duke of Milan
And his more braver daughter could control thee,
If now 'twere fit to do't. At the first sight
They have chang'd eyes. Delicate Ariel,
I'll set thee free for this. [To Ferdinand] A word, good sir;
I fear you have done yourself some wrong; a word.

MIRANDA Why speaks my father so ungently? This
Is the third man that e'er I saw; the first
That e'er I sigh'd for. Pity move my father
To be inclin'd my way!

FERDINAND O, if a virgin,
And your affection not gone forth, I'll make you
The Queen of Naples.

PROSPERO

Soft, sir! one word more.

[*Aside*] They are both in either's pow'rs; but this swift business
I must uneasy make, lest too light winning
Make the prize light. [*To Ferdinand*] One word more; I charge thee
That thou attend me; thou dost here usurp
The name thou ow'st not; and hast put thyself
Upon this island as a spy, to win it
From me, the lord on't.

FERDINAND
MIRANDA

No, as I am a man.

There's nothing ill can dwell in such a temple.
If the ill spirit have so fair a house,
Good things will strive to dwell with't.

PROSPERO

Follow me.

Speak not you for him; he's a traitor. Come;
I'll manacle thy neck and feet together.
Sea-water shalt thou drink; thy food shall be
The fresh-brook mussels, wither'd roots, and husks
Wherein the acorn cradled. Follow.

FERDINAND

No;

I will resist such entertainment till
Mine enemy has more power.

[He draws, and is charmed from moving.]

MIRANDA

O dear father,

Make not too rash a trial of him, for
He's gentle, and not fearful.

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. “It is not power that corrupts men but the choices which they make.” Explore Shakespeare’s presentation of male power in *Antony and Cleopatra* in the light of this statement. [80]

Or,

7. How far would you agree with the view that “Shakespeare’s *Antony and Cleopatra* is a tragedy of passion”? [80]

King Lear

Either,

8. “Shakespeare’s *King Lear* is a portrayal of social, political and personal rebellion.” Explore Shakespeare’s presentation of rebellion in *King Lear* in the light of this statement. [80]

Or,

9. “It is not our enemies who hurt us the most, it is the people we thought we could trust.” Discuss how Shakespeare uses family conflict to present social and political issues in *King Lear*. [80]

Much Ado About Nothing

Either,

10. “The play attacks patriarchal values and promotes female liberation.” Examine Shakespeare’s presentation of attitudes towards women in *Much Ado About Nothing* in the light of this statement. [80]

Or,

11. “Chaos is at the heart of the comedy.” In the light of this statement, discuss Shakespeare’s presentation of disorder in *Much Ado About Nothing*. [80]

Othello

Either,

12. “Every betrayal begins with trust.” Discuss how Shakespeare uses betrayal to present social and personal issues in *Othello*. [80]

Or,

13. “A weak character who brings tragedy upon himself.” In the light of this statement, consider Shakespeare’s presentation of Othello throughout the play *Othello*. [80]

The Tempest

Either,

14. How far would you agree with the view that “Shakespeare’s *The Tempest* is a play with no hero”? [80]

Or,

15. “A central concern within *The Tempest* is the abuse of power.” In the light of this statement, consider Shakespeare’s presentation of power in *The Tempest*. [80]

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