



**GCE A LEVEL**

1710U30-1



**ENGLISH LANGUAGE AND LITERATURE – A2 unit 3**  
**Shakespeare**

THURSDAY, 7 JUNE 2018 – AFTERNOON

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 2, Scene 5. [40]

MESSENGER Madam, he's married to Octavia.  
 CLEOPATRA The most infectious pestilence upon thee!  
*[Strikes him down.]*

MESSENGER Good madam, patience.  
 CLEOPATRA What say you? Hence,  
*[Strikes him.]*

Horrible villain! or I'll spurn thine eyes  
 Like balls before me; I'll unhair thy head;  
*[She hales him up and down.]*

Thou shalt be whipp'd with wire and stew'd in brine,  
 Smarting in ling'ring pickle.  
 MESSENGER Gracious madam,  
 I that do bring the news made not the match.  
 CLEOPATRA Say 'tis not so, a province I will give thee,  
 And make thy fortunes proud. The blow thou hadst  
 Shall make thy peace for moving me to rage;  
 And I will boot thee with what gift beside  
 Thy modesty can beg.  
 MESSENGER He's married, madam.  
 CLEOPATRA Rogue, thou hast liv'd too long.  
*[Draws a knife.]*

MESSENGER Nay, then I'll run.  
 What mean you, madam? I have made no fault.  
*[Exit.]*

CHARMIAN Good madam, keep yourself within yourself:  
 The man is innocent.  
 CLEOPATRA Some innocents scape not the thunderbolt.  
 Melt Egypt into Nile! and kindly creatures  
 Turn all to serpents! Call the slave again.  
 Though I am mad, I will not bite him. Call!  
 CHARMIAN He is afraid to come.

CLEOPATRA

I will not hurt him.  
 These hands do lack nobility, that they strike  
 A meaner than myself; since I myself  
 Hath given myself the cause.

*Enter the Messenger again.*

Come hither, sir.

Though it be honest, it is never good  
 To bring bad news. Give to a gracious message.  
 An host of tongues; but let ill tidings tell  
 Themselves when they be felt.

MESSENGER

I have done my duty.

CLEOPATRA

Is he married?  
 I cannot hate thee worser than I do,  
 If thou again say 'Yes'.

MESSENGER

He's married, madam.

CLEOPATRA

The gods confound thee! Dost thou hold there still?

MESSENGER

Should I lie, madam?

CLEOPATRA

O, I would thou didst,  
 So half my Egypt were submerg'd and made  
 A cistern for scal'd snakes! Go, get thee hence.  
 Hadst thou Narcissus in thy face, to me  
 Thou wouldst appear most ugly. He is married?  
 I crave your Highness' pardon.

MESSENGER

He is married?

CLEOPATRA

MESSENGER

Take no offence that I would not offend you;  
 To punish me for what you make me do  
 Seems much unequal. He's married to Octavia.

CLEOPATRA

O, that his fault should make a knave of thee  
 That art not what th'art sure of! Get thee hence.  
 The merchandise which thou hast brought from Rome  
 Are all too dear for me. Lie they upon thy hand,  
 And be undone by 'em! *[Exit Messenger.]*

CHARMIAN

Good your Highness, patience.

CLEOPATRA

In praising Antony, I have disprais'd Caesar.

CHARMIAN

Many times, madam.

CLEOPATRA

I am paid for't now. Lead me from hence,  
 I faint. O Iras, Charmian! 'Tis no matter.  
 Go to the fellow, good Alexas; bid him  
 Report the feature of Octavia, her years,  
 Her inclination; let him not leave out  
 The colour of her hair. Bring me word quickly.  
*[Exit Alexas.]*

Let him for ever go – let him not, Charmian –  
 Though he be painted one way like a Gorgon,  
 The other way's a Mars. *[To Mardian]* Bid you Alexas  
 Bring me word how tall she is. – Pity me, Charmian,  
 But do not speak to me. Lead me to my chamber. *[Exeunt.]*



ALBANY Now, gods that we adore, whereof comes this?  
 GONERIL Never afflict yourself to know more of it;  
 But let his disposition have that scope  
 As dotage gives it.

*Re-enter LEAR.*

LEAR What, fifty of my followers at a clap!  
 Within a fortnight!

ALBANY What's the matter, sir?

LEAR I'll tell thee. *[To Goneril]* Life and death! I am asham'd  
 That thou hast power to shake my manhood thus;  
 That these hot tears, which break from me perforce,  
 Should make thee worth them. Blasts and fogs upon thee!  
 Th' untented woundings of a father's curse  
 Pierce every sense about thee! – Old fond eyes,  
 Beweep this cause again, I'll pluck ye out,  
 And cast you, with the waters that you loose,  
 To temper clay. Ha! Is't come to this?  
 Let it be so. I have another daughter,  
 Who, I am sure, is kind and comfortable.  
 When she shall hear this of thee, with her nails  
 She'll flay thy wolfish visage. Thou shalt find  
 That I'll resume the shape which thou dost think  
 I have cast off for ever. *[Exit Lear.]*

Or,

***Much Ado About Nothing***

3. By focusing closely on the linguistic and literary techniques used, explore Shakespeare's presentation of Beatrice's attitudes towards Benedick in this extract from Act 1, Scene 1. [40]

BEATRICE I pray you, is Signior Mountanto return'd from the wars or no?

MESSSENGER I know none of that name, lady: there was none such in the army of any sort.

LEONATO What is he that you ask for, niece?

HERO My cousin means Signior Benedick of Padua.

MESSSENGER O, he's return'd; and as pleasant as ever he was.

BEATRICE He set up his bills here in Messina, and challeng'd Cupid at the flight; and my uncle's fool, reading the challenge, subscrib'd for Cupid, and challeng'd him at the bird-bolt. I pray you, how many hath he kill'd and eaten in these wars? But how many hath he kill'd? For, indeed, I promised to eat all of his killing.

LEONATO Faith, niece, you tax Signior Benedick too much; but he'll be meet with you, I doubt it not.

MESSSENGER He hath done good service, lady, in these wars.

BEATRICE You had musty victual, and he hath holp to eat it; he is a very valiant trencherman; he hath an excellent stomach.

MESSSENGER And a good soldier too, lady.

BEATRICE And a good soldier to a lady; but what is he to a lord?

MESSSENGER A lord to a lord, a man to a man; stuff'd with all honourable virtues.

BEATRICE It is so, indeed; he is no less than a stuff'd man; but for the stuffing – well, we are all mortal.

LEONATO You must not, sir, mistake my niece: there is a kind of merry war betwixt Signior Benedick and her; they never meet but there's a skirmish of wit between them.

BEATRICE Alas, he gets nothing by that. In our last conflict four of his five wits went halting off, and now is the whole man govern'd with one; so that if he have wit enough to keep himself warm, let him bear it for a difference between himself and his horse; for it is all the wealth that he hath left, to be known a reasonable creature. Who is his companion now? He hath every month a new sworn brother.

MESSSENGER Is't possible?

BEATRICE Very easily possible: he wears his faith but as the fashion of his hat; it ever changes with the next block.

MESSSENGER I see, lady, the gentleman is not in your books.

BEATRICE No; an he were, I would burn my study. But, I pray you, who is his companion? Is there no young squarer now that will make a voyage with him to the devil?

MESSSENGER He is most in the company of the right noble Claudio.

BEATRICE O Lord! He will hang upon him like a disease; he is sooner caught than the pestilence, and the taker runs presently mad. God help the noble Claudio! If he have caught the Benedick, it will cost him a thousand pound ere 'a be cured.

MESSENGER I will hold friends with you, lady.

BEATRICE Do, good friend.

LEONATO You will never run mad, niece.

BEATRICE No, not till a hot January.

**Or,**

***Othello***

4. By focusing closely on the linguistic and literary techniques used, explore Shakespeare's presentation of Othello's state of mind in this extract from Act 4, Scene 2. [40]

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 damn'd – 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, Desdemona! 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 pleas'd heaven  
To try me with affliction; had they rain'd  
All kinds of sores and shames on my bare head,  
Steep'd 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  
The fixed figure for the time of scorn  
To point his slow unmoving finger at! – O, O!  
Yet could I bear that too; well, very well;  
But there, where I have garner'd 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-lipp'd cherubin –  
Ay, here, 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 had'st never 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 hush'd within the hollow mine of earth  
 And will not hear it. 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?

Or,

***The Tempest***

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

*On a ship at sea; a tempestuous noise of thunder and lightning heard.*

*Enter a Shipmaster and a Boatswain*

MASTER Boatswain!  
BOATSWAIN Here, master; what cheer?  
MASTER Good! Speak to th'mariners; fall to 't yarely, or we run ourselves aground; bestir, bestir.

*[Exit.*

*Enter Mariners*

BOATSWAIN Heigh, my hearts! cheerly, cheerly, my hearts!  
yare, yare! Take in the topsail. Tend to th' master's whistle.  
Blow, till thou burst thy wind, if room enough

*Enter ALONSO, SEBASTIAN, ANTONIO, FERDINAND, GONZALO, and Others*

ALONSO Good boatswain, have care. Where's the master? Play the men.  
BOATSWAIN I pray now, keep below.  
ANTONIO Where is the master, boson?  
BOATSWAIN Do you not hear him? You mar our labour; keep your cabins; you do assist the storm.

GONZALO Nay, good, be patient.  
BOATSWAIN When the sea is. Hence! What cares these roarers for the name of king? To cabin! silence! Trouble us not.

GONZALO Good, yet remember whom thou hast aboard.  
BOATSWAIN None that I more love than myself. You are a counsellor; if you can command these elements to silence, and work the peace of the present, we will not hand a rope more. Use your authority; if you cannot, give thanks you have liv'd so long, and make yourself ready in your cabin for the mischance of the hour, if it so hap. – Cheerly, good hearts! – Out of our way, I say.

*[Exit.*

GONZALO I have great comfort from this fellow. Methinks he hath no drowning mark upon him; his complexion is perfect gallows. Stand fast, good Fate, to his hanging; make the rope of his destiny our cable, for our own doth little advantage. If he be not born to be hang'd, our case is miserable.

*[Exeunt.*

*Re-enter Boatswain*

BOATSWAIN Down with the topmast! Yare, lower, lower! Bring her to try wi'th' main-course. *[A cry within]* A plague upon this howling! They are louder than weather or our office!

*Re-enter SEBASTIAN, ANTONIO, and GONZALO*

Yet again! What do you here? Shall we give o'er, and drown? Have you a mind to sink?

SEBASTIAN A pox o' your throat, you bawling, blasphemous,  
incharitable dog!

BOATSWAIN Work you, then.

ANTONIO Hang, cur; hang, you whoreson, insolent noise-maker;  
we are less afraid to be drown'd than thou art.

GONZALO I'll warrant him for drowning, though the ship were  
no stronger than a nutshell, and as leaky as an  
unstanched wench.

BOATSWAIN Lay her a-hold, a-hold; set her two courses; off to  
sea again; lay her off.

*Enter Mariners, wet*

MARINERS All lost! to prayers, to prayers! all lost!

*[Exeunt.]*

BOATSWAIN What, must our mouths be cold?

GONZALO The King and Prince at prayers! Let's assist them,  
For our case is as theirs.

SEBASTIAN I am out of patience.

ANTONIO We are merely cheated of our lives by drunkards.  
This wide-chopp'd rascal – would thou mightest lie drowning  
The washing of ten tides!

GONZALO He'll be hang'd yet,  
Though every drop of water swear against it,  
And gape at wid'st to glut him.  
*[A confused noise within: Mercy on us! We split, we split!*  
Farewell, my wife and children! Farewell, brother!  
We split, we split, we split!

ANTONIO Let's all sink wi' th' King.

SEBASTIAN Let's take leave of him.

*[Exeunt ANTONIO and SEBASTIAN.]*

GONZALO Now would I give a thousand furlongs of sea for an acre of barren ground –  
long heath, brown furze, any thing. The wills above be done, but I would fain  
die a dry death. *[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. “Shakespeare presents Antony as a man desperate to establish his own identity and his honour as a Roman hero.” Discuss the presentation of Antony in the light of this statement. [80]

**Or,**

7. Explore how Shakespeare presents both personal and political loyalty in *Antony and Cleopatra*. [80]

### *King Lear*

**Either,**

8. “Shakespeare presents female power and determination in *King Lear* as a destructive force.” How far do you agree with this interpretation of *King Lear*? [80]

**Or,**

9. “The saddest thing about betrayal is that it never comes from your enemies.” Examine Shakespeare’s presentation of betrayal in *King Lear* in the light of this statement. [80]

### *Much Ado About Nothing*

**Either,**

10. Discuss how Shakespeare uses the relationship between Hero and Claudio to present social and political issues in *Much Ado About Nothing*. [80]

**Or,**

11. “For the audience, the entertainment is in the joy of trickery.” In the light of this statement, explore Shakespeare’s presentation of appearance and reality in *Much Ado About Nothing*. [80]

***Othello***

***Either,***

12. “Far from the conventional Elizabethan woman.” Consider Shakespeare’s presentation of Emilia in the light of this statement. [80]

***Or,***

13. “I am not what I am.” Explore Shakespeare’s presentation of status and identity in *Othello*. [80]

***The Tempest***

***Either,***

14. “A conventional, passive heroine.” Discuss Shakespeare’s presentation of Miranda in the light of this statement. [80]

***Or,***

15. “An instrument of manipulation, intimidation and control in society.” In the light of this statement, explore Shakespeare’s presentation of the use of magic in *The Tempest*. [80]

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