



GCE A LEVEL

1710U30-1



ENGLISH LANGUAGE AND LITERATURE – A2 unit 3
Shakespeare

MONDAY, 3 JUNE 2019 – MORNING

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.

- MESSSENGER Thy biddings have been done; and every hour,
Most noble Caesar, shalt thou have report
How 'tis abroad. Pompey is strong at sea,
And it appears he is belov'd of those
That only have fear'd Caesar. To the ports
The discontents repair, and men's reports
Give him much wrong'd.
- CAESAR I should have known no less.
It hath been taught us from the primal state
That he which is was wish'd until he were;
And the ebb'd man, ne'er loved till ne'er worth love,
Comes dear'd by being lack'd. This common body,
Like to a vagabond flag upon the stream,
Goes to and back, lackeying the varying tide,
To rot itself with motion.
- MESSSENGER Caesar, I bring thee word
Menecrates and Menas, famous pirates,
Make the sea serve them, which they ear and wound
With keels of every kind. Many hot inroads
They make in Italy; the borders maritime
Lack blood to think on't, and flush youth revolt.
No vessel can peep forth but 'tis as soon
Taken as seen; for Pompey's name strikes more
Than could his war resisted.
- CAESAR Antony,
Leave thy lascivious wassails. When thou once
Was beaten from Modena, where thou slew'st
Hirtius and Pansa, consuls, at thy heel
Did famine follow; whom thou fought'st against,
Though daintily brought up, with patience more
Than savages could suffer. Thou didst drink
The stale of horses and the gilded puddle
Which beasts would cough at. Thy palate then did deign
The roughest berry on the rudest hedge;
Yea, like the stag when snow the pasture sheets,
The barks of trees thou brows'd. On the Alps
It is reported thou didst eat strange flesh,
Which some did die to look on. And all this –
It wounds thine honour that I speak it now –
Was borne so like a soldier that thy cheek
So much as lank'd not.
- LEPIDUS 'Tis pity of him.
CAESAR Let his shames quickly
Drive him to Rome. 'Tis time we twain
Did show ourselves i' th' field; and to that end
Assemble we immediate council. Pompey
Thrives in our idleness.

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 1, Scene 1. [40]

LEAR To thee and thine hereditary ever
 Remain this ample third of our fair kingdom;
 No less in space, validity, and pleasure,
 Than that conferr'd on Goneril. – Now, our joy,
 Although our last and least; to whose young love
 The vines of France and milk of Burgundy
 Strive to be interest'd; what can you say to draw
 A third more opulent than your sisters? Speak.

CORDELIA Nothing, my lord.

LEAR Nothing!

CORDELIA Nothing.

LEAR Nothing will come of nothing. Speak again.

CORDELIA Unhappy that I am, I cannot heave
 My heart into my mouth. I love your majesty
 According to my bond; no more nor less.

LEAR How, how, Cordelia! Mend your speech a little,
 Lest you may mar your fortunes.

CORDELIA Good my lord,
 You have begot me, bred me, lov'd me; I
 Return those duties back as are right fit,
 Obey you, love you, and most honour you.
 Why have my sisters husbands, if they say
 They love you all? Haply, when I shall wed,
 That lord whose hand must take my plight shall carry
 Half my love with him, half my care and duty.
 Sure I shall never marry like my sisters,
 To love my father all.

LEAR But goes thy heart with this?

CORDELIA Ay, my good lord.

LEAR So young and so untender?

CORDELIA So young, my lord, and true.

LEAR Let it be so! Thy truth, then, be thy dower!
 For, by the sacred radiance of the sun,
 The mysteries of Hecat and the night;
 By all the operation of the orbs
 From whom we do exist and cease to be;
 Here I disclaim all my paternal care,
 Propinquity and property of blood,
 And as a stranger to my heart and me
 Hold thee from this for ever. The barbarous Scythian,
 Or he that makes his generation messes
 To gorge his appetite, shall to my bosom
 Be as well neighbour'd, pitied, and reliev'd,
 As thou my sometime daughter.

KENT Good my liege –

LEAR

Peace, Kent!
Come not between the dragon and his wrath.
I lov'd her most, and thought to set my rest
On her kind nursery. [*To Cordelia*] Hence, and avoid my sight! –
So be my grave my peace as here I give
Her father's heart from her! Call France – Who stirs?
Call Burgundy. Cornwall and Albany,
With my two daughters' dowers digest this third.
Let pride, which she calls plainness, marry her.
I do invest you jointly with my power,
Pre-eminence, and all the large effects
That troop with what majesty. Ourself, by monthly course,
With reservation of an hundred knights,
By you to be sustain'd, shall our abode
Make with you by due turn. Only we shall retain
The name, and all th' addition to a king:
The sway, revenue, execution of the rest,
Beloved sons, be yours; which to confirm,
This coronet part between you.

Or,

Much Ado About Nothing

3. By focusing closely on the linguistic and literary techniques used, explore how Shakespeare creates comedy in this extract from Act 4, Scene 2. [40]

Enter DOGBERRY, VERGES, and SEXTON, in gowns; and the Watch, with CONRADE and BORACHIO.

DOGBERRY	Is our whole dissembly appear'd?
VERGES	O, a stool and a cushion for the sexton!
SEXTON	Which be the malefactors?
DOGBERRY	Marry, that am I and my partner.
VERGES	Nay, that's certain; we have the exhibition to examine.
SEXTON	But which are the offenders that are to be examin'd? Let them come before Master Constable.
DOGBERRY	Yea, marry, let them come before me. What is your name, friend?
BORACHIO	Borachio.
DOGBERRY	Pray write down Borachio. Yours, sirrah?
CONRADE	I am a gentleman, sir, and my name is Conrade.
DOGBERRY	Write down Master Gentleman Conrade. Masters, do you serve God?
CONRADE } BORACHIO } DOGBERRY	Yea, sir, we hope. Write down that they hope they serve God; and write God first; for God defend but God should go before such villains! Masters, it is proved already that you are little better than false knaves, and it will go near to be thought so shortly. How answer you for yourselves?
CONRADE	Marry, sir, we say we are none.
DOGBERRY	A marvellous witty fellow, I assure you; but I will go about with him. Come you hither, sirrah; a word in your ear: sir, I say to you it is thought you are false knaves.
BORACHIO	Sir, I say to you we are none.
DOGBERRY	Well, stand aside. Fore God, they are both in a tale. Have you writ down that they are none?
SEXTON	Master Constable, you go not the way to examine; you must call forth the watch that are their accusers.
DOGBERRY	Yea, marry, that's the efastest way. Let the watch come forth. Masters, I charge you in the Prince's name, accuse these men.
FIRST WATCHMAN	This man said, sir, that Don John, the Prince's brother, was a villain.
DOGBERRY	Write down Prince John a villain. Why, this is flat perjury, to call a prince's brother villain.
BORACHIO	Master Constable –
DOGBERRY	Pray thee, fellow, peace; I do not like thy look, I promise thee.
SEXTON	What heard you him say else?
SECOND WATCHMAN	Marry, that he had received a thousand ducats of Don John for accusing the Lady Hero wrongfully.
DOGBERRY	Flat burglary as ever was committed.
VERGES	Yea, by mass, that it is.

SEXTON
 FIRST WATCHMAN
 DOGBERRY
 SEXTON
 WATCHMAN
 SEXTON

What else, fellow?
 And that Count Claudio did mean, upon his words, to disgrace Hero before the whole assembly, and not marry her. O villain! thou wilt be condemn'd into everlasting redemption for this.
 What else?
 This is all.
 And this is more, masters, than you can deny. Prince John is this morning secretly stol'n away; Hero was in this manner accus'd, in this very manner refus'd, and upon the grief of this suddenly died. Master Constable, let these men be bound and brought to Leonato's; I will go before and show him their examination.

[Exit.]

DOGBERRY
 VERGES
 CONRADE
 DOGBERRY

CONRADE
 DOGBERRY

Come, let them be opinion'd.
 Let them be in the hands.
 Off, coxcomb.
 God's my life, where's the sexton? Let him write down the Prince's officer coxcomb. Come, bind them. Thou naughty varlet!
 Away! you are an ass, you are an ass.
 Dost thou not suspect my place? Dost thou not suspect my years? O that he were here to write me down an ass! But, masters, remember that I am an ass; though it be not written down, yet forget not that I am an ass. No, thou villain, thou art full of piety, as shall be prov'd upon thee by good witness. I am a wise fellow; and, which is more, an officer; and, which is more, a householder; and, which is more, as pretty a piece of flesh as any is in Messina; and one that knows the law, go to; and a rich fellow enough, go to; and a fellow that hath had losses; and one that hath two gowns, and everything handsome about him. Bring him away. O that I had been writ down an ass!

[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. Discuss how Shakespeare uses the relationship between Antony and Cleopatra to present personal and political conflict in the play. [80]

Or,

7. “Authority melts from me.” Explore Shakespeare’s presentation of different types of authority in *Antony and Cleopatra*. [80]

King Lear

Either,

8. “In *King Lear*, Shakespeare presents a disintegrating world.” In the light of this comment, discuss Shakespeare’s presentation of chaos and disorder in *King Lear*. [80]

Or,

9. “A victim of an unjust society or a stereotypical villain?” In the light of this comment, consider Shakespeare’s presentation of Edmund in *King Lear*. [80]

Much Ado About Nothing

Either,

10. “An unconventional female who challenges patriarchal order.” In the light of this statement, discuss Shakespeare’s presentation of Beatrice in *Much Ado About Nothing*. [80]

Or,

11. Discuss how Shakespeare presents the significance of male honour in Elizabethan society in *Much Ado About Nothing*. [80]

Othello

Either,

12. Discuss how Shakespeare uses the relationship between Othello and Desdemona to present personal and social issues in *Othello*. [80]

Or,

13. "O, I have lost my reputation!" Discuss how Shakespeare presents the importance of reputation and honour in *Othello*. [80]

The Tempest

Either,

14. How far do you agree with the view that "in *The Tempest*, Shakespeare presents a world where true freedom cannot exist"? [80]

Or,

15. "A victim of social injustice rather than a savage beast." In the light of this statement, consider Shakespeare's presentation of Caliban in *The Tempest*. [80]

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