

# **GCE A LEVEL**

1710U30-1



# **TUESDAY, 7 JUNE 2022 – MORNING**

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

2 hours

#### **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 from 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 Enobarbus' attitudes towards Cleopatra in this extract from Act 2, Scene 2. [40]

ENOBARBUS When she first met Mark Antony she purs'd up

his heart, upon the river of Cydnus.

AGRIPPA There she appear'd indeed! Or my reporter devis'd

well for her.

ENOBARBUS I will tell you.

The barge she sat in, like a burnish'd throne, Burn'd on the water. The poop was beaten gold;

Purple the sails, and so perfumed that

The winds were love-sick with them; the oars were silver,

Which to the tune of flutes kept stroke, and made

The water which they beat to follow faster,

As amorous of their strokes. For her own person,

It beggar'd all description. She did lie
In her pavilion, cloth-of-gold, of tissue,
O'erpicturing that Venus where we see
The fancy out-work nature. On each side her
Stood pretty dimpled boys, like smiling Cupids,
With divers-colour'd fans, whose wind did seem
To glow the delicate cheeks which they did cool,

And what they undid did.

AGRIPPA O, rare for Antony!

ENOBARBUS Her gentlewomen, like the Nereides,

So many mermaids, tended her i' th' eyes,
And made their bends adornings. At the helm
A seeming mermaid steers. The silken tackle
Swell with the touches of those flower-soft hands
That yarely frame the office. From the barge
A strange invisible perfume hits the sense
Of the adjacent wharfs. The city cast
Her people out upon her; and Antony,
Enthron'd i' th' market-place, did sit alone,
Whistling to th' air; which, but for vacancy,
Had gone to gaze on Cleopatra too,

And made a gap in nature.

AGRIPPA Rare Egyptian!

ENOBARBUS Upon her landing, Antony sent to her,

Invited her to supper. She replied It should be better he became her guest; Which she entreated. Our courteous Antony, Whom ne'er the word of 'No' woman heard speak,

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Being barber'd ten times o'er, goes to the feast,

And for his ordinary pays his heart

For what his eyes eat only.

AGRIPPA Royal wench!

She made great Caesar lay his sword to bed.

He ploughed her, and she cropp'd.

ENOBARBUS I saw her once

Hop forty paces through the public street;

And, having lost her breath, she spoke, and panted,

That she did make defect perfection, And, breathless, pow'r breathe forth. Now Antony must leave her utterly.

ENOBARBUS Never! He will not.

**MAECENAS** 

Age cannot wither her, nor custom stale Her infinite variety. Other women cloy

The appetites they feed, but she makes hungry Where most she satisfies; for vilest things Become themselves in her, that the holy priests

Bless her when she is riggish.

MAECENAS If beauty, wisdom, modesty, can settle

The heart of Antony, Octavia is

A blessed lottery to him.

AGRIPPA Let us go.

Good Enobarbus, make yourself my guest

Whilst you abide here.

ENOBARBUS Humbly, sir, I thank 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 5, Scene 3. [40]

Enter EDGAR, armed, at the third sound, a trumpet before him.

ALBANY Ask him his purposes, why he appears

Upon this call o' th' trumpet.

HERALD What are you?

Your name, your quality, and why you answer

This present summons?

EDGAR Know, my name is lost,

By treason's tooth bare-gnawn and canker-bit;

Yet am I noble as the adversary

I come to cope.

ALBANY Which is that adversary?

EDGAR What's he that speaks for Edmund Earl of Gloucester?

EDMUND Himself. What say'st thou to him?

EDGAR Draw thy sword,

That, if my speech offend a noble heart, Thy arm may do thee justice; here is mine. Behold, it is the privilege of mine honours, My oath, and my profession. I protest –

Maugre thy strength, youth, place, and eminence, Despite thy victor sword and fire-new fortune, Thy valour and thy heart – thou art a traitor; False to thy gods, thy brother, and thy father; Conspirant 'gainst this high illustrious prince; And, from th' extremest upward of thy head To the descent and dust below thy foot, A most toad-spotted traitor. Say thou 'No',

This sword, this arm, and my best spirits, are bent

To prove upon thy heart, whereto I speak,

Thou liest.

EDMUND In wisdom I should ask thy name;

But, since thy outside looks so fair and warlike, And that thy tongue some say of breeding breathes,

What safe and nicely I might well delay By rule of knighthood, I disdain and spurn. Back do I toss these treasons to thy head; With the hell-hated lie o'erwhelm thy heart;

Which – for they yet glance by and scarcely bruise – This sword of mine shall give them instant way Where they shall rest for ever. Trumpets, speak.

[Alarums. They fight. Edmund falls.

ALBANY Save him, save him!

GONERIL

This is practice, Gloucester.

By th' law of war thou wast not bound to answer An unknown opposite; thou art not vanguish'd,

But cozen'd and beguil'd.

ALBANY Shut your mouth, dame,

Or with this paper shall I stopple it. Hold, sir.

Thou worse than any name, read thine own evil.

No tearing, lady; I perceive you know it.

GONERIL Say, if I do – the laws are mine, not thine.

Who can arraign me for't?

ALBANY Most monstrous! O!

Know'st thou this paper?

GONERIL Ask me not what I know.

[Exit.

ALBANY Go after her. She's desperate; govern her.

[Exit an Officer.

EDMUND What you have charg'd me with, that have I done,

And more, much more; the time will bring it out.

'Tis past, and so am I. But what art thou That hast this fortune on me? If thou'rt noble,

I do forgive thee.

EDGAR Let's exchange charity.

I am no less in blood than thou art, Edmund;

If more, the more th' hast wrong'd me. My name is Edgar, and thy father's son. The gods are just, and of our pleasant vices

Make instruments to plague us:

The dark and vicious place where thee he got

Cost him his eyes.

EDMUND Th' hast spoken right, 'tis true;

The wheel is come full circle; I am here.

#### **Much Ado About Nothing**

3. By focusing closely on the linguistic and literary techniques used, explore how Shakespeare presents the characters and situation in this extract from Act 5, Scene 1. [40]

DON PEDRO See, see; here comes the man we went to seek.

#### Enter BENEDICK.

CLAUDIO Now, signior, what news? BENEDICK Good day, my lord.

DON PEDRO Welcome, signior; you are almost come to part

almost a fray.

CLAUDIO We had lik'd to have had our two noses snapp'd off

with two old men without teeth.

DON PEDRO Leonato and his brother. What think'st thou? Had

we fought, I doubt we should have been too young for them.

BENEDICK In a false quarrel there is no true valour. I came

to seek you both.

CLAUDIO We have been up and down to seek thee; for we are

high-proof melancholy, and would fain have it beaten

away. Wilt thou use thy wit?

BENEDICK It is in my scabbard; shall I draw it? DON PEDRO Dost thou wear thy wit by thy side?

CLAUDIO Never any did so, though very many have been beside

their wit. I will bid thee draw, as we do the

minstrels - draw to pleasure us.

DON PEDRO As I am an honest man, he looks pale. Art thou

sick or angry?

CLAUDIO What, courage, man! What though care kill'd a cat,

thou hast mettle enough in thee to kill care.

BENEDICK Sir, I shall meet your wit in the career, an you

charge it against me. I pray you choose another subject.

CLAUDIO Nay, then, give him another staff; this last was

broke cross.

DON PEDRO By this light, he changes more and more; I think

he be angry indeed.

CLAUDIO If he be, he knows how to turn his girdle.

BENEDICK Shall I speak a word in your ear?
CLAUDIO God bless me from a challenge!
BENEDICK [Aside to Claudio] You are a villain; I

jest not; I will make it good how you dare, with what you

dare, and when you dare. Do me right, or I will protest your cowardice. You have kill'd a sweet lady, and her death shall fall heavy on you. Let me

hear from you.

CLAUDIO Well, I will meet you, so I may have good cheer.

DON PEDRO What, a feast? a feast?

CLAUDIO I' faith, I thank him; he hath bid me to a calf's

head and a capon, the which if I do not carve most curiously, say my knife's naught. Shall I not find

a woodcock too?

BENEDICK Sir, your wit ambles well; it goes easily.

DON PEDRO I'll tell thee how Beatrice prais'd thy wit the

other day. I said thou hadst a fine wit. 'True,' said she, 'a fine little one.' 'No,' said I 'a great wit.' 'Right,' says she 'a great gross one.' 'Nay,' said I 'a good wit.' 'Just,' said she 'it hurts nobody.' 'Nay,' said I 'the gentleman is wise.' 'Certain,' said she 'a wise gentleman.' 'Nay,' said I 'he hath the tongues.' 'That I believe,' said she 'for he swore a thing to me on Monday night, which he forswore on Tuesday morning. There's a double tongue; there's two tongues.' Thus did she, an hour together, trans-shape thy particular virtues; yet, at last, she concluded, with a sigh, thou wast the proper'st man in Italy.

CLAUDIO For the which she wept heartily, and said she cared

not.

DON PEDRO Yea, that she did; but yet, for all that, an if she

did not hate him deadly, she would love him dearly. The

old man's daughter told us all.

CLAUDIO All, all; and, moreover, 'God saw him when he was

hid in the garden'.

DON PEDRO But when shall we set the savage bull's horns on

the sensible Benedick's head?

CLAUDIO Yea, and text underneath, 'Here dwells Benedick the

married man'?

BENEDICK Fare you well, boy; you know my mind. I will leave

you now to your gossip-like humour; you break jests as braggarts do their blades, which, God be thanked, hurt not. My lord, for your many courtesies I thank you. I must discontinue your company. Your brother the bastard is fled from Messina. You have among you kill'd a sweet and innocent lady. For my Lord Lackbeard there, he and I shall meet; and till

then, peace be with him.

[Exit Benedick.

Or,

#### Othello

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

BRABANTIO My daughter! O, my daughter!

ALL Dead?

BRABANTIO Ay, to me.

She is abus'd, stol'n from me, and corrupted, By spells and medicines bought of mountebanks:

For nature so preposterously to err,

Being not deficient, blind, or lame of sense,

Sans witchcraft could not.

DUKE Whoe'er he be that in this foul proceeding

Hath thus beguil'd your daughter of herself, And you of her, the bloody book of law You shall yourself read in the bitter letter

After your own sense; yea, though our proper son

Stood in your action.

BRABANTIO Humbly I thank your Grace.

Here is the man – this Moor whom now, it seems,

Your special mandate for the state affairs

Hath hither brought.

ALL We are very sorry for't.

DUKE [To Othello] What, in your own part, can

you say to this?

BRABANTIO Nothing, but this is so.

OTHELLO Most potent, grave, and reverend signiors,

My very noble and approv'd good masters: That I have ta'en away this old man's daughter, It is most true; true, I have married her –

The very head and front of my offending

Hath this extent, no more. Rude am I in my speech,

And little blest with the soft phrase of peace;

For since these arms of mine had seven years' pith, Till now some nine moons wasted, they have us'd

Their dearest action in the tented field; And little of this great world can I speak More than pertains to feats of broil and battle; And therefore little shall I grace my cause

In speaking for myself. Yet, by your gracious patience,

I will a round unvarnish'd tale deliver

Of my whole course of love – what drugs, what charms.

What conjuration, and what mighty magic, For such proceedings am I charg'd withal,

I won his daughter.

BRABANTIO A maiden never bold.

Of spirit so still and quiet that her motion Blush'd at herself; and she – in spite of nature, Of years, of country, credit, every thing –

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To fall in love with what she fear'd to look on! It is a judgment maim'd and most imperfect That will confess perfection so could err Against all rules of nature, and must be driven

To find out practices of cunning hell.

Why this should be. I therefore vouch again That with some mixtures powerful o'er the blood,

Or with some dram conjur'd to this effect,

He wrought upon her.

To vouch this is no proof -**DUKE** 

Without more wider and more overt test Than these thin habits and poor likelihoods Of modern seeming do prefer against him.

FIRST SENATOR But, Othello, speak.

Did you by indirect and forced courses

Subdue and poison this young maid's affections? Or came it by request, and such fair question

As soul to soul affordeth?

**OTHELLO** I do beseech you,

Send for the lady to the Sagittary,

And let her speak of me before her father.

If you do find me foul in her report, The trust, the office, I do hold of you Not only take away, but let your sentence

Even fall upon my life.

Fetch Desdemona hither. **DUKE** 

> Turn over. © WJEC CBAC Ltd. (1710U30-1)

Or,

### The Tempest

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

Re-enter ARIEL, loaden, with glistering apparel, etc.

PROSPERO Come, hang them on this line.

Prospero and Ariel remain, invisible. Enter CALIBAN, STEPHANO, and TRINCULO, all wet.

CALIBAN Pray you, tread softly, that the blind mole may not

Hear a foot fall; we now are near his cell.

STEPHANO Monster, your fairy, which you say is

a harmless fairy, has done little better than

play'd the Jack with us.

TRINCULO Monster, I do smell all horse-piss at

which my nose is in great indignation.

STEPHANO So is mine. Do you hear, monster? If I should take

a displeasure against you, look you -

TRINCULO Thou wert but a lost monster.

CALIBAN Good my lord, give me thy favour still.

Be patient, for the prize I'll bring thee to

Shall hoodwink this mischance; therefore speak softly.

All's hush'd as midnight yet.

TRINCULO Ay, but to lose our bottles in the pool!

STEPHANO There is not only disgrace and dishonour in that,

monster, but an infinite loss.

TRINCULO That's more to me than my wetting; yet this is your

harmless fairy, monster.

STEPHANO I will fetch off my bottle, though I be o'er ears

for my labour.

CALIBAN Prithee, my king, be quiet. Seest thou here,

This is the mouth o' th' cell; no noise, and enter. Do that good mischief which may make this island

Thine own for ever, and I, thy Caliban,

For aye thy foot-licker.

STEPHANO Give me thy hand. I do begin to have bloody thoughts. TRINCULO O King Stephano! O peer! O worthy Stephano! Look

what a wardrobe here is for thee!

CALIBAN Let it alone, thou fool; it is but trash.

TRINCULO O, ho, monster; we know what belongs to a frippery.

O King Stephano!

STEPHANO Put off that gown, Trinculo; by this hand, I'll have

that gown.

TRINCULO Thy Grace shall have it.

CALIBAN The dropsy drown this fool! What do you mean

To dote thus on such luggage? Let't alone,

And do the murder first. If he awake,

From toe to crown he'll fill our skins with pinches;

Make us strange stuff.

STEPHANO Be you quiet, monster. Mistress line,

is not this my jerkin? Now is the jerkin under the line; now, jerkin, you are like to lose your

hair, and prove a bald jerkin.

TRINCULO Do, do. We steal by line and level, an't like your Grace.

STEPHANO I thank thee for that jest; here's a garment for't.

Wit shall not go unrewarded while I am King of this country. 'Steal by line and level' is an excellent pass of pate; there's another garment for't.

Monster, come, put some lime upon your fingers, and

away with the rest.

CALIBAN I will have none on't. We shall lose our time,

And all be turn'd to barnacles, or to apes

With foreheads villainous low.

STEPHANO Monster, lay-to your fingers; help to bear this

away where my hogshead of wine is, or I'll turn you

out of my kingdom. Go to, carry this.

TRINCULO And this. STEPHANO Ay, and this.

**TRINCULO** 

A noise of hunters heard. Enter divers Spirits, in shape of dogs and hounds, hunting them about; Prospero and Ariel setting them on.

PROSPERO Hey, Mountain, hey!

ARIEL Silver! there it goes, Silver!

PROSPERO Fury, Fury! There, Tyrant, there! Hark, hark!

[CALIBAN, STEPHANO, and TRINCULO are driven out.

#### Section B: Shakespeare essay

Answer one question from 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 presents the significance of honour in both Roman and Egyptian society in *Antony and Cleopatra*. [80]

#### Or,

7. How far do you agree with the view that "in *Antony and Cleopatra*, women pose a direct threat to traditional masculine values"? [80]

#### King Lear

#### Either,

8. Discuss how Shakespeare uses parent and child relationships to present personal and political issues in *King Lear*. [80]

#### Or,

**9.** "In jest, there is truth." Explore the dramatic functions of the Fool in *King Lear*.

[80]

#### Much Ado About Nothing

#### Either,

**10.** "Get thee a wife, get thee a wife." Explore Shakespeare's presentation of attitudes towards marriage in *Much Ado About Nothing*. [80]

#### Or,

**11.** Explore Shakespeare's presentation of corruption and villainy in society in *Much Ado About Nothing*. [80]

#### Othello

# Either,

**12.** "A tragic victim who conforms to society's expectations." In the light of this statement, discuss Shakespeare's presentation of Desdemona in *Othello*. [80]

Or,

13. How far do you agree with the view that "Othello is a play with no hero"?

[80]

# The Tempest

#### Either,

**14.** Discuss how Shakespeare uses the relationship between Prospero and Miranda to present personal and social issues in *The Tempest*. [80]

Or,

**15.** "The play offers the audience an optimistic view of society and its ability to forgive." In the light of this statement, discuss Shakespeare's presentation of reconciliation and forgiveness in *The Tempest*. [80]

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