



**GCE A LEVEL**

1710U30-1



Z22-1710U30-1

**TUESDAY, 7 JUNE 2022 – 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**

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.









Or,

***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.]*





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.

DUKE To vouch this is no proof –  
 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.

DUKE Fetch Desdemona hither.

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.

TRINCULO 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.

*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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