



**GCE A LEVEL**

**1710U30-1**

**WEDNESDAY, 24 MAY 2023 – AFTERNOON**

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

**Shakespeare**

**2 hours plus your additional time allowance**

**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**

**(Turn over)**

**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.**

**(Turn over)**

## **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 creates dramatic tension in this extract from Act 4, Scene 14. [40 marks]**

**(Turn over)**

**ANTONY**

Come, then; for with a  
wound I must be cur'd.  
Draw that thy honest sword,  
which thou hast worn  
Most useful for thy country.

**EROS**

O, sir, pardon me!

**ANTONY**

When I did make thee free,  
swor'st thou not then  
To do this when I bade thee?  
Do it at once,  
Or thy precedent services  
are all  
But accidents unpurpos'd.  
Draw, and come.

**EROS**

Turn from me then that  
noble countenance,  
Wherein the worship of the  
whole world lies.

**ANTONY**

Lo thee! [Turning from  
him.

**EROS**

My sword is drawn.

(Turn over)

**ANTONY**

Then let it do at once  
The thing why thou hast  
drawn it.

**EROS**

My dear master,  
My captain and my emperor,  
let me say,  
Before I strike this bloody  
stroke, farewell.

**ANTONY**

'Tis said, man; and farewell.

**EROS**

Farewell, great chief. Shall I  
strike now?

**ANTONY**

Now, Eros.

**EROS**

Why, there then! Thus do I  
escape the sorrow  
Of Antony's death.

[Kills himself.]

**ANTONY**

Thrice nobler  
than myself!  
Thou teachest me, O valiant  
Eros, what

(Turn over)

7

I should, and thou couldst  
not. My queen and Eros  
Have, by their brave  
instruction, got upon me  
A nobleness in record. But I  
will be  
A bridegroom in my death,  
and run into't  
As to a lover's bed. Come,  
then; and, Eros,  
Thy master dies thy scholar.  
To do thus

[Falling on his sword.

I learn'd of thee. How? not  
dead? not dead? –  
The guard, ho! O, dispatch  
me!

**Enter DERCETAS and a Guard**

(Turn over)

1 GUARD  
ANTONY

What's the noise?

I have done my work ill,  
friends. O, make an end  
Of what I have begun.

2 GUARD

The star is fall'n.

1 GUARD

And time is at his period.

ALL

Alas, and woe!

ANTONY

Let him that loves me, strike  
me dead.

1 GUARD

Not I.

2 GUARD

Nor I.

3 GUARD

Nor any one.

[Exeunt Guard.

DERCETAS

Thy death and fortunes bid  
thy followers fly.

This sword but shown to  
Caesar, with this tidings,  
Shall enter me with him.

Enter DIOMEDES

(Turn over)

**DIOMEDES**

**Where's Antony?**

**DERCETAS**

**There, Diomed, there.**

**DIOMEDES**

**Lives he?**

**Wilt thou not answer, man?**

**[Exit DERCETAS.]**

**ANTONY**

**Art thou there, Diomed?**

**Draw thy sword and give me  
Sufficing strokes for death.**

**DIOMEDES**

**Most absolute lord,  
My mistress Cleopatra sent  
me to thee.**

**ANTONY**

**When did she send thee?**

**DIOMEDES**

**Now, my lord.**

**ANTONY**

**Where is she?**

**DIOMEDES**

**Lock'd in her monument.**

**She had a prophesying fear  
Of what hath come to pass;  
for when she saw –**

**(Turn over)**

Which never shall be found  
– you did suspect  
She had dispos'd with  
Caesar, and that your rage  
Would not be purg'd, she  
sent you word she was  
dead;  
But fearing since how it  
might work, hath sent  
Me to proclaim the truth;  
and I am come,  
I dread, too late.

**ANTONY**

Too late, good Diomed. Call  
my guard, I prithee.

**DIOMEDES**

What, ho! the Emperor's  
guard! The guard, what ho!  
Come, your lord calls!

**Enter four or five of the Guard of  
Antony.**

**(Turn over)**

**11**

**ANTONY**

**Bear me, good friends,  
where Cleopatra bides;  
'Tis the last service that I  
shall command you.**

**(Turn over)**

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 3, Scene 7. [40 marks]

**CORNWALL** Come, sir, what letters had you late from France?  
**REGAN** Be simple-answer'd, for we know the truth.  
**CORNWALL** And what confederacy have you with the traitors late footed in the kingdom?  
**REGAN** To whose hands you have sent the lunatic King: Speak.

(Turn over)

**GLOUCESTER** I have a letter guessingly  
set down,  
Which came from one  
that's of a neutral heart,  
And not from one  
oppos'd.

**CORNWALL** Cunning.  
**REGAN** And false.

**CORNWALL** Where hast thou sent the  
King?

**GLOUCESTER** To Dover.

**REGAN** Wherefore to Dover? Wast  
thou not charg'd at peril –

**CORNWALL** Wherefore to Dover? Let  
him first answer that.

**GLOUCESTER** I am tied to the stake, and  
I must stand the course.

**REGAN** Wherefore to Dover?

**GLOUCESTER** Because I would not see  
thy cruel nails

Pluck out his poor old

(Turn over)

**eyes; nor thy fierce sister  
In his anointed flesh rash  
boarish fangs.**

**The sea, with such a  
storm as his bare head  
In hell-black night endur'd,  
would have buoy'd up  
And quench'd the stelled  
fires.**

**Yet, poor old heart, he  
holp the heavens to rain.  
If wolves had at thy gate  
howl'd that dern time,  
Thou shouldst have said  
'Good porter, turn the  
key'.**

**All cruels else subscribe,  
but I shall see  
The winged vengeance  
overtake such children.**

**(Turn over)**

**CORNWALL**

**See't shalt thou never.**

**Fellows, hold the chair.**

**Upon these eyes of thine  
I'll set my foot.**

**GLOUCESTER**

**He that will think to live till  
he be old,**

**Give me some help! –**

**O cruel! O you gods!**

**REGAN**

**One side will mock  
another; th' other too.**

**CORNWALL**

**If you see vengeance –**

**1 SERVANT**

**Hold your hand,**

**my lord.**

**I have serv'd you ever  
since I was a child;**

**But better service have I  
never done you,**

**Than now to bid you hold.**

**REGAN**

**How now, you dog!**

**1 SERVANT**

**If you did wear a beard  
upon your chin**

**(Turn over)**

I'd shake it on this quarrel.

What do you mean?

**CORNWALL**

My villain!

[They draw and fight.

**1 SERVANT**

Nay, then come on, and  
take the chance of anger.

[Cornwall is wounded.

**REGAN**

Give me thy sword. A  
peasant stand up thus!

[She takes a sword and  
stabs him from behind.

**1 SERVANT**

O, I am slain! My lord, you  
have one eye left

To see some mischief on  
him. O!

[Dies.

**CORNWALL**

Lest it see more, prevent  
it. Out vile jelly!

Where is thy lustre now?

(Turn over)

**GLOUCESTER** All dark and comfortless!  
Where's my son Edmund?  
Edmund, enkindle all the  
sparks of nature  
To quit this horrid act.

**REGAN** Out, treacherous  
villain!

Thou call'st on him that  
hates thee. It was he  
That made the overture of  
thy treasons to us;  
Who is too good to pity  
thee.

**GLOUCESTER** O my follies! Then Edgar  
was abus'd.

Kind gods, forgive me  
that, and prosper him.

**REGAN** Go thrust him out at gates  
and let him smell  
His way to Dover.

[Gloucester led out.]

(Turn over)

**18**

**CORNWALL**                   How is't my lord?  
How look you?  
I have receiv'd a hurt.  
Follow me, lady.  
Turn out that eyeless  
villain; throw this slave  
Upon the dunghill. Regan,  
I bleed apace.  
Untimely comes this hurt.  
Give me your arm.  
[Exit Cornwall, led by Regan.]

**(Turn over)**

OR,

## Much Ado About Nothing

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

**FRIAR** If either of you know any inward impediment why you should not be conjoined, I charge you, on your souls, to utter it.

**CLAUDIO** Know you any, Hero?

**HERO** None, my lord.

**FRIAR** Know you any, Count?

**LEONATO** I dare make his answer, None.

(Turn over)

- CLAUDIO** O, what men dare do! What men may do! What men daily do, not knowing what they do!
- BENEDICK** How now! Interjections? Why, then, some be of laughing, as, ah, ha, he!
- CLAUDIO** Stand thee by, friar. Father, by your leave:  
Will you with free and unconstrained soul  
Give me this maid, your daughter?
- LEONATO** As freely, son, as God did give her me.
- CLAUDIO** And what have I to give you back whose worth  
May counterpoise this rich and precious gift?
- DON PEDRO** Nothing, unless you render her again.

(Turn over)

**CLAUDIO**

**Sweet Prince, you learn me  
noble thankfulness.  
There, Leonato, take her  
back again;  
Give not this rotten orange  
to your friend;  
She's but the sign and  
semblance of her honour.  
Behold how like a maid she  
blushes here.  
O, what authority and show  
of truth  
Can cunning sin cover itself  
withal!  
Comes not that blood as  
modest evidence  
To witness simple virtue?  
Would you not swear,  
All you that see her, that she  
were a maid  
By these exterior shows?**

**(Turn over)**

**But she is none:  
She knows the heat of a  
luxurious bed;  
Her blush is guiltiness, not  
modesty.**

**LEONATO**

**What do you mean, my lord?**

**CLAUDIO**

**Not to be married,  
Not to knit my soul to an  
approved wanton.**

**LEONATO**

**Dear, my lord, if you, in your  
own proof,  
Have vanquish'd the  
resistance of her youth,  
And made defeat of her  
virginity –**

**CLAUDIO**

**I know what you would say.  
If I have known her,  
You will say she did  
embrace me as a husband,  
And so extenuate the  
'forehand sin.**

**(Turn over)**

No, Leonato,  
I never tempted her with  
word too large  
But, as a brother to his  
sister, show'd  
Bashful sincerity and  
comely love.

**HERO**

And seem'd I ever otherwise  
to you?

**CLAUDIO**

Out on thee! Seeming! I will  
write against it.

You seem to me as Dian in  
her orb,

As chaste as is the bud ere  
it be blown;

But you are more  
intemperate in your blood

Than Venus, or those  
pamp'ring animals

That rage in savage  
sensuality.

(Turn over)

**HERO**

Is my lord well, that he doth  
speak so wide?

**LEONATO**

Sweet Prince, why speak not  
you?

**DON PEDRO**

What should I speak?  
I stand dishonour'd that  
have gone about  
To link my dear friend to a  
common stale.

**LEONATO**

Are these things spoken, or  
do I but dream?

**DON JOHN**

Sir, they are spoken, and  
these things are true.

**BENEDICK**

This looks not like a nuptial.

**HERO**

True! O God!

**CLAUDIO**

Leonato, stand I here?  
Is this the Prince? Is this the  
Prince's brother?  
Is this face Hero's? Are our  
eyes our own?

(Turn over)

**LEONATO**

All this is so; but what of this, my lord?

**CLAUDIO**

Let me but move one question to your daughter; And, by that fatherly and kindly power That you have in her, bid her answer truly.

**LEONATO**

I charge thee do so, as thou art my child.

**HERO**

O, God defend me! how am I beset!

**(Turn over)**

**OR,**

**Othello**

- 4. By focusing closely on the linguistic and literary techniques used, explore how Shakespeare presents the characters and situation in this extract from Act 1, Scene 2.**

**[40 marks]**

**OTHELLO**

**The servants of the Duke  
and my lieutenant –  
The goodness of the night  
upon you, friends!  
What is the news?**

**CASSIO**

**The Duke does greet you,  
General;  
And he requires your  
haste-post-haste  
appearance**

**(Turn over)**

Even on the instant.

**OTHELLO**

What is the matter,  
think you?

**CASSIO**

Something from Cyprus, as I  
may divine.

It is a business of some  
heat: the galleys

Have sent a dozen sequent  
messengers

This very night at one  
another's heels;

And many of the consuls,  
rais'd and met,

Are at the Duke's already.

You have been hotly call'd  
for;

When, being not at your  
lodging to be found,

The Senate hath sent about  
three several quests

To search you out.

(Turn over)

**OTHELLO**

'Tis well I am found  
by you.  
I will but spend a word here  
in the house,  
And go with you.

[Exit.

**CASSIO**

Ancient, what makes he  
here?

**IAGO**

Faith, he to-night hath  
boarded a land carrack.  
If it prove lawful prize, he's  
made for ever.

**CASSIO**

I do not understand.

**IAGO**

He's married.

**CASSIO**

To who?

**Re-enter OTHELLO.**

**IAGO**

Marry, to – Come, Captain,  
will you go?

**OTHELLO**

Have with you.

(Turn over)

**Enter BRABANTIO, RODERIGO, and Officers with torches and weapons.**

**CASSIO** Here comes another troop to seek for you.

**IAGO** It is Brabantio. General, be advis'd;  
He comes to bad intent.

**OTHELLO** Holla! stand there!

**RODERIGO** Signior, it is the Moor.

**BRABANTIO** Down with him, thief.

[They draw on both sides.]

**IAGO** You, Roderigo; come, sir, I am for you.

**OTHELLO** Keep up your bright swords, for the dew will rust them.  
Good signior, you shall more command with years  
Than with your weapons.

(Turn over)

**BRABANTIO** O thou foul thief, where hast  
thou stow'd my daughter?  
Damn'd as thou art, thou  
hast enchanted her;  
For I'll refer me to all things  
of sense,  
If she in chains of magic  
were not bound,  
Whether a maid so tender,  
fair, and happy,  
So opposite to marriage that  
she shunn'd  
The wealthy curled darlings  
of our nation,  
Would ever have, to incur a  
general mock,  
Run from her guardage to  
the sooty bosom  
Of such a thing as thou – to  
fear, not to delight.  
Judge me the world, if 'tis  
not gross in sense

(Turn over)

That thou hast practis'd on  
her with foul charms,  
Abus'd her delicate youth  
with drugs or minerals  
That weakens motion. I'll  
have't disputed on;  
'Tis probable, and palpable  
to thinking.  
I therefore apprehend and  
do attach thee  
For an abuser of the world, a  
practiser  
Of arts inhibited and out of  
warrant.  
Lay hold upon him. If he do  
resist,  
Subdue him at his peril.

**OTHELLO**

Hold your hands,  
Both you of my inclining and  
the rest.

Were it my cue to fight, I

(Turn over)

should have known it  
Without a prompter. Where  
will you that I go  
To answer this your charge?

**BRABANTIO**

To prison; till fit time  
Of law and course of direct  
session  
Call thee to answer.

**OTHELLO**

What if I do obey?  
How may the Duke be  
therewith satisfied,  
Whose messengers are here  
about my side,  
Upon some present  
business of the state,  
To bring me to him.

**OFFICER**

'Tis true, most worthy  
signior;  
The Duke's in council, and  
your noble self,  
I am sure, is sent for.

(Turn over)

**BRABANTIO**

**How! The Duke in  
council!  
In this time of the night!  
Bring him away.  
Mine's not an idle cause.  
The Duke himself,  
Or any of my brothers of the  
state,  
Cannot but feel this wrong  
as 'twere their own;  
For if such actions may have  
passage free,  
Bond-slaves and pagans  
shall our statesmen be.**

**[Exeunt.]**

**(Turn over)**

OR,

## The Tempest

5. By focusing closely on the linguistic and literary techniques used, explore how Shakespeare presents the characters and situation in this extract from Act 2, Scene 2.

[40 marks]

**CALIBAN** [Aside] These be fine things,  
an if they be not sprites.  
That's a brave god, and bears  
celestial liquor.  
I will kneel to him.

**STEPHANO** How didst thou scape? How  
cam'st thou hither? Swear  
by this bottle how thou cam'st  
hither – I escap'd upon a

(Turn over)

butt of sack, which the sailors heaved o'erboard – by this bottle, which I made of the bark of a tree, with mine own hands, since I was cast ashore.

**CALIBAN** I'll swear upon that bottle to be thy true subject, for the liquor is not earthly.

**STEPHANO** Here; swear then how thou escap'dst.

**TRINCULO** Swum ashore, man, like a duck; I can swim like a duck, I'll be sworn.

**STEPHANO** [Passing the bottle] Here, kiss the book. Though thou canst swim like a duck, thou art made like a goose.

**TRINCULO** O Stephano. hast any more of this?

(Turn over)

**STEPHANO** The whole butt, man; my cellar is in a rock by th' seaside, where my wine is hid. How now, moon-calf! How does thine ague?

**CALIBAN** Hast thou not dropp'd from heaven?

**STEPHANO** Out o' th' moon, I do assure thee; I was the Man i' th' Moon, when time was.

**CALIBAN** I have seen thee in her, and I do adore thee. My mistress show'd me thee, and thy dog and thy bush.

**STEPHANO** Come, swear to that; kiss the book. I will furnish it anon with new contents. Swear.

**[Caliban drinks.]**

**(Turn over)**

- TRINCULO** By this good light, this is a very shallow monster! I afeard of him! A very weak monster! The Man i' th' Moon! A most poor credulous monster! Well drawn, monster, in good sooth!
- CALIBAN** I'll show thee every fertile inch o' th' island; and I will kiss thy foot. I prithee be my god.
- TRINCULO** By this light, a most perfidious and drunken monster! When 's god's asleep he'll rob his bottle.
- CALIBAN** I'll kiss thy foot; I'll swear myself thy subject.
- STEPHANO** Come on, then; down, and swear.

(Turn over)

- TRINCULO** I shall laugh myself to death at this puppy-headed monster. A most scurvy monster! I could find in my heart to beat him –
- STEPHANO** Come, kiss.
- TRINCULO** But that the poor monster's in drink. An abominable monster!
- CALIBAN** I'll show thee the best springs; I'll pluck thee berries;  
I'll fish for thee, and get thee wood enough.  
A plague upon the tyrant that I serve!  
I'll bear him no more sticks, but follow thee, Thou wondrous man.
- TRINCULO** A most ridiculous monster, to make a wonder of a poor drunkard!

(Turn over)

**CALIBAN** I prithee let me bring thee  
where crabs grow;  
And I with my long nails will  
dig thee pignuts;  
Show thee a jay's nest, and  
instruct thee how  
To snare the nimble  
marmoset; I'll bring thee  
To clust'ring filberts, and  
sometimes I'll get thee  
Young scamels from the rock.  
Wilt thou go with me?

**STEPHANO** I prithee now, lead the way  
without any more talking.  
Trinculo, the King and all our  
company else being drown'd,  
we will inherit here. Here,  
bear my bottle. Fellow  
Trinculo,  
we'll fill him by and by again.

(Turn over)

**CALIBAN** [Sings drunkenly] Farewell,  
master; farewell, farewell!

**TRINCULO** A howling monster; a drunken  
monster!

**CALIBAN** No more dams I'll make for  
fish;  
Nor fetch in firing  
At requiring,  
Nor scrape trenchering,  
nor wash dish.  
'Ban 'Ban, Ca –  
Caliban,  
Has a new master  
– Get a new man.  
Freedom, high-day! high-day,  
freedom! freedom, high-day,  
freedom!

**Stephano** O brave monster! Lead the  
way.

[Exeunt.

(Turn over)

**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.**

**(Turn over)**

## **Antony and Cleopatra**

**EITHER,**

- 6. How far would you agree with the view that “in Antony and Cleopatra, there is a clear conflict between personal and political responsibility”? [80 marks]**

**OR,**

- 7. “An emotional, unpredictable and manipulative heroine.” In the light of this statement, discuss Shakespeare’s presentation of Cleopatra in Antony and Cleopatra. [80 marks]**

**(Turn over)**

## **King Lear**

**EITHER,**

- 8. How far do you agree with the view that “power in King Lear is a corrupting and destructive force within society”? [80 marks]**

**OR,**

- 9. “Rather than a man more sinned against than sinning, Lear is a tragic hero who must be held fully responsible for his own downfall.” In the light of this statement, discuss Shakespeare’s presentation of Lear in King Lear. [80 marks]**

**(Turn over)**

## **Much Ado About Nothing**

**EITHER,**

- 10. “A woman-hater who upholds patriarchal values or a true romantic hero?” In the light of this comment, consider Shakespeare’s presentation of Benedick in Much Ado About Nothing. [80 marks]**

**OR,**

- 11. How far do you agree with the view that “although a comedy, Much Ado About Nothing is a serious criticism of the values that existed within society at the time the play was set”? [80 marks]**

**(Turn over)**

## Othello

**EITHER,**

- 12. “Even though Iago is the embodiment of the Machiavellian villain, audiences find him difficult to resist.” In the light of this statement, discuss Shakespeare’s presentation of Iago in Othello. [80 marks]**

**OR,**

- 13. How far would you agree with the view that “in Othello, women are forced to conform to traditional gender roles”? [80 marks]**

**(Turn over)**

## **The Tempest**

**EITHER,**

- 14. “Freedom in society is nothing more than an illusion.” In the light of this statement, discuss Shakespeare’s presentation of control and imprisonment in The Tempest.**

**[80 marks]**

**OR,**

- 15. “A society in chaos and disorder.” In the light of this statement, discuss the significance of the title of the play The Tempest. [80 marks]**

**END OF PAPER**