



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.

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]**

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.

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.]

(Turn over)

ANTONY

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

1 GUARD What's the noise?

ANTONY 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.]

(Turn over)

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**

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
propheying 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.

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

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.

(Turn over)

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 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
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.

(Turn over)

- 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?
- 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.
How is't my lord? How look you?

(Turn over)

CORNWALL

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.]

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.
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?

(Turn over)

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

(Turn over)

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?

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
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,

(Turn over)

The Senate hath sent about three several
quests

To search you out.

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.

**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.

(Turn over)

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.

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

(Turn over)

Of such a thing as thou – to fear, not to
delight.

Judge me the world, if 'tis not gross in
sense

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 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.

(Turn over)

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.

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.]

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

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.

(Turn over)

- 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?
- 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.]

- TRINCULO** By this good light, this is a very shallow monster! I afeard of

(Turn over)

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.

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!
- 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.
- 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,

(Turn over)

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.]

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. 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]

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