



GCE A LEVEL

1710U30-1

WEDNESDAY, 5 JUNE 2024 – MORNING

**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

Use black ink, black ball-point pen or your usual method.

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 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.**

EITHER,

Antony and Cleopatra

1. **By focusing closely on the linguistic and literary techniques used, explore how Shakespeare presents Antony and Caesar in this extract from Act 2, Scene 2. [40 marks]**

(Turn over)

ANTONY

I learn you take things ill
 which are not so,
 Or being, concern you not.

CAESAR

I must be laugh'd at
 If, or for nothing or a little, I
 Should say myself
 offended, and with you
 Chiefly i' th' world; more
 laugh'd at that I should
 Once name you derogately
 when to sound your name
 It not concern'd me

ANTONY

My being in
 Egypt, Caesar,
 What was't to you?

CAESAR

No more than my residing
 here at Rome
 Might be to you in Egypt.
 Yet, if you there
 Did practise on my state,
 your being in Egypt

(Turn over)

Might be my question.

ANTONY

How intend you
– practis'd?

CAESAR

You may be pleas'd to
catch at mine intent
By what did here befall
me. Your wife and brother
Made wars upon me, and
their contestation
Was theme for you; you
were the word of war.

ANTONY

You do mistake your business
my brother never
Did urge me in his act. I did
inquire it,
And have my learning from
some true reports
That drew their swords with
you. Did he not rather
Discredit my authority with
yours,

(Turn over)

And make the wars alike
 against my stomach,
 Having alike your cause?

Of this my letters
 Before did satisfy you. If
 you'll patch a quarrel,
 As matter whole you have
 not to make it with,
 It must not be with this.

CAESAR

You praise yourself
 By laying defects of
 judgement to me; but
 You patch'd up your
 excuses.

ANTONY

Not so, not so;
 I know you could not lack,
 I am certain on't,
 Very necessity of this
 thought, that I,
 Your partner in the cause
 'gainst which he fought,

(Turn over)

Could not with graceful
 eyes attend those wars
 Which fronted mine own
 peace. As for my wife,
 I would you had her spirit
 in such another!
 The third o' th' world is
 yours, which with a snaffle
 You may pace easy, but
 not such a wife.

ENOBARBUS

Would we had all such
 wives, that the men
 might go to wars with
 the women!

ANTONY

So much uncurbable, her
 garboils, Caesar,
 Made out of her
 impatience – not wanted
 Shrewdness of policy too
 – I grieving grant

(Turn over)

Be nothing of our strife;
if we contend,
Out of our question wipe
him.

CAESAR

You have broken
The article of your oath,
which you shall never
Have tongue to charge
me with.

LEPIDUS

Soft, Caesar!

ANTONY

No;

Lepidus, let him speak.
The honour is sacred
which he talks on now,
Supposing that I lack'd it.

But on, Caesar:

CAESAR

The article of my oath –
To lend me arms and aid
when I requir'd them,
The which you both
denied.

(Turn over)

11

ANTONY

**Neglected, rather;
And then when poisoned
hours had bound me up
From mine own
knowledge.**

(Turn over)

Why, then she lives.

KENT Is this the promis'd end?

EDGAR Or image of that horror?

ALBANY Fall and cease!

LEAR This feather stirs; she lives. If
it be so,

It is a chance which does
redeem all sorrows
That ever I have felt.

KENT O my good master!
[Kneeling.

LEAR Prithee away.

EDGAR 'Tis noble Kent, your
friend.

LEAR A plague upon you, murderers,
traitors all!

I might have sav'd her; now
she's gone for ever.

Cordelia, Cordelia! stay a little.
Ha!

What is't thou say'st? Her voice
was ever soft,

(Turn over)

Gentle, and low – an excellent
thing in woman.
I kill'd the slave that was
a-hanging thee.

CAPTAIN 'Tis true, my lords, he did.

LEAR Did I not, fellow?

I have seen the day, with my
good biting falchion
I would have made them skip: I
am old now,

And these same crosses spoil
me. Who are you?

Mine eyes are not o' th' best. I'll
I tell you straight.

KENT If fortune brag of two she lov'd
and hated,
One of them we behold.

LEAR This is a dull sight. Are you not
Kent?

KENT The same –
Your servant Kent. Where is
your servant Caius?

(Turn over)

LEAR He's a good fellow, I can tell
you that;
He'll strike, and quickly too.

He's dead and rotten.

KENT No, my good lord; I am the very
man –

LEAR I'll see that straight.

KENT That from your first of
difference and decay
Have follow'd your sad steps.

LEAR You are welcome
hither.

KENT Nor no man else! All's
cheerless, dark, and deadly.
Your eldest daughters have
fordone themselves,
And desperately are dead.

LEAR Ay, so I think.

ALBANY He knows not what he says;
and vain is it
That we present us to him.

(Turn over)

EDGAR

Very bootless.

Enter a Messenger

MESSENGER Edmund is dead, my lord.

ALBANY That's but a
trifle here.

You lords and noble
friends, know our intent.

What comfort to this great
decay may come

Shall be applied. For us, we
will resign

During the life of this old
Majesty,

To him our absolute power.

[To Edgar and Kent] You to
your rights;

With boot, and such
addition as your honours

Have more than merited. All

friends shall taste

(Turn over)

The wages of their virtue, and
all foes
The cup of their deservings. O,
see, see!

LEAR

And my poor fool is hang'd! No,
no, no life?
Why should a dog, a horse, a
rat have life,
And thou no breath at all?

Thou'lt come no more,
Never, never, never, never,
never.

Pray you undo this button.

Thank you, sir.

Do you see this? Look on her.

Look, her lips.

Look there, look there!

[He dies.

EDGAR

He faints. My lord,
my lord!

KENT

Break, heart; I prithee break.

EDGAR

Look up, my lord.

(Turn over)

KENT Vex not his ghost. O, let him
pass! He hates him
That would upon the rack of
this tough world
Stretch him out longer.

EDGAR He is gone indeed.

KENT The wonder is he hath endur'd
so long:
He but usurp'd his life.

(Turn over)

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 marks]

ANTONIO Here comes the prince and Claudio hastily.

Enter DON PEDRO and CLAUDIO.

DON PEDRO Good den, good den.

CLAUDIO Good day to both of you.

LEONATO Hear you, my lords!

(Turn over)

DON PEDRO We have some haste,
Leonato.

LEONATO Some haste, my lord! Well,
fare you well, my lord.
 Are you so hasty now?

Well, all is one.

DON PEDRO Nay, do not quarrel with us,
good old man.

ANTONIO If he could right himself
with quarrelling,
 Some of us would lie low.

CLAUDIO Who wrongs him?

LEONATO Marry, thou dost wrong me;
thou dissembler, thou!
 Nay, never lay thy hand
upon thy sword;
 I fear thee not.

CLAUDIO Marry, beshrew my
hand
 If it should give your age
such cause of fear!

(Turn over)

Thy slander hath gone
through and through her heart,
And she lies buried with
her ancestors –
O! in a tomb where never
scandal slept,
Save this of hers, fram'd by
thy villainy.

CLAUDIO
LEONATO

My villainy!
Thine, Claudio;
thine, I say.

DON PEDRO
LEONATO

You say not right, old man.
My lord, my
lord,
I'll prove it on his body if
he dare,
Despite his nice fence and
his active practice,
His May of youth and
bloom of lustihood.

(Turn over)

CLAUDIO

**Away! I will not have to do
with you.**

LEONATO

Canst thou so daff me?

**Thou hast kill'd my child;
If thou kill'st me, boy, thou
shalt kill a man.**

ANTONIO

**He shall kill two of us, and
men indeed;
But that's no matter; let him
kill one first.**

**Win me and wear me; let
him answer me.**

**Come, follow me, boy;
come, sir boy, come follow
me;**

**Sir boy, I'll whip you from
your foining fence;
Nay, as I am a gentleman,
I will.**

LEONATO

Brother –

(Turn over)

ANTONIO

**Content yourself. God
knows I lov'd my niece;
And she is dead, slander'd
to death by villains,
That dare as well answer a
man indeed
As I dare take a serpent by
the tongue.**

**Boys, apes, braggarts,
Jacks, milksops!
Brother Antony –**

**LEONATO
ANTONIO**

**Hold you content. What,
man! I know them, yea,
And what they weigh, even
to the utmost scruple –
Scambling, out-facing,
fashion-monging boys,
That lie and cog and flout,
deprave and slander,
Go anticly, and show
outward hideousness,**

(Turn over)

LEONATO

No?

**Come, brother, away. I will
be heard.**

ANTONIO

**And shall, or some of us
will smart for it.**

**[Exeunt LEONATO
and ANTONIO.]**

(Turn over)

OR,

Othello

4. By focusing closely on the linguistic and literary techniques used, explore Shakespeare's presentation of Iago in this extract from Act 1, Scene 3.

[40 marks]

IAGO

Come, be a man. Drown
thyself? Drown cats and
blind puppies! I have
profess'd me thy friend, and I
confess me knit to thy
deserving with cables of
perdurable toughness. I
could never better stead
thee than now. Put money in
thy purse; follow thou
the wars; defeat thy favour
with an usurp'd beard.

(Turn over)

I say, put money in thy purse.

**It cannot be long that
Desdemona should continue**

**her love to the Moor –
put money in thy purse – nor
he his to her: it was a
violent commencement in**

**her, and thou shalt see an
answerable sequestration –**

**put but money in thy purse.
These Moors are changeable
in their wills – fill thy**

**purse with money. The food
that to him now is as
luscious as locusts shall be**

**to him shortly as acerbe
as the coloquintida. She
must change for youth; when she
is sated with his body, she**

**will find the error of her
choice. Therefore put money**

(Turn over)

in thy purse. If thou wilt
needs damn thyself, do it a
more delicate way than
drowning. Make all the
money thou canst. If
sanctimony and a frail vow
betwixt an erring barbarian
and a super-subtle Venetian
be not too hard for my wits
and all the tribe of hell, thou
shalt enjoy her; therefore
make money. A pox a
drowning thyself! 'Tis clean out of
the way. Seek thou rather to
be hang'd in compassing
thy joy than to be drown'd
and go without her.

RODERIGO Wilt thou be fast to my
hopes, if I depend on the issue?

(Turn over)

IAGO

Thou art sure of me – go
make money. I have told
thee often, and I retell thee
again and again I hate
the Moor. My cause is
hearted: thine hath no less
reason. Let us be conjunctive
in our revenge against
him. If thou canst cuckold
him, thou dost thyself a
pleasure, me a sport. There
are many events in the
womb of time which will be
delivered. Traverse; go;
provide thy money. We will
have more of this to-morrow.
Adieu.

RODERIGO

Where shall we meet i' th'
morning?

IAGO

At my lodging.

RODERIGO

I'll be with thee betimes.

(Turn over)

'Has done my office. I know
not if't be true;
Yet I, for mere suspicion in
that kind,
Will do as if for surety. He
holds me well;
The better shall my purpose
work on him.
Cassio's a proper man. Let
me see now:
To get his place, and to
plume up my will
In double knavery. How,
how? Let's see:
After some time to abuse
Othello's ear
That he is too familiar with
his wife.
He hath a person and a
smooth dispose

(Turn over)

Will be here with mop
and mow.

Do you love me, master?

No?

PROSPERO

Dearly, my delicate Ariel.

Do not approach

Till thou dost hear me call.

ARIEL

Well! I

conceive. [Exit.

PROSPERO

Look thou be true; do not

give dalliance

Too much the rein; the

strongest oaths are straw

To th' fire i' th' blood. Be

more abstemious,

Or else good night

your vow!

(Turn over)

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.**

(Turn over)

Antony and Cleopatra

EITHER,

- 6. “At the heart of the play lies both political and personal betrayal.” In the light of this statement, discuss Shakespeare’s presentation of betrayal in Antony and Cleopatra. [80 marks]**

OR,

- 7. Explore Shakespeare’s presentation of different attitudes towards love in Antony and Cleopatra. [80 marks]**

(Turn over)

King Lear

EITHER,

- 8. Discuss how Shakespeare uses sibling rivalry to present personal and social issues in King Lear. [80 marks]**

OR,

- 9. “A man may see how this world goes with no eyes.” Discuss Shakespeare’s presentation of blindness in King Lear. [80 marks]**

(Turn over)

Much Ado About Nothing

EITHER,

- 10. “Much Ado About Nothing presents a society where men uphold patriarchal values.” In the light of this statement, discuss Shakespeare’s presentation of masculinity in Much Ado About Nothing. [80 marks]**

OR,

- 11. “The play is set in a society where the formal duty of marriage is more important than true love.” In the light of this statement, consider how Shakespeare presents different attitudes to romantic love in Much Ado About Nothing. [80 marks]**

(Turn over)

Othello

EITHER,

- 12. “Love and faith are defeated by jealousy and betrayal.” In the light of this statement, discuss how Shakespeare presents attitudes to marriage in Othello. [80 marks]**

OR,

- 13. “I have lost my reputation.” Explore how Shakespeare uses Cassio to present personal and social issues in Othello. [80 marks]**

(Turn over)

The Tempest

EITHER,

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

OR,

- 15. “Oh, what a tangled web we weave ... when first we practise to deceive.” Examine Shakespeare’s presentation of deception and trickery in The Tempest. [80 marks]**

END OF PAPER