



**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.**

**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 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]

**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

(Turn over)

**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  
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,  
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,

(Turn over)

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,  
 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!

(Turn over)







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,

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 tell  
you straight.

KENT

If fortune brag of two she lov'd and  
hated,

One of them we behold.

(Turn over)

**LEAR** This is a dull sight. Are you not Kent?  
**KENT** The same –  
 Your servant Kent. Where is your  
 servant Caius?  
**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.  
**EDGAR** Very bootless.

### Enter a Messenger

**MESSENGER** Edmund is dead, my lord.

(Turn over)



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.

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.

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!

**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?

(Turn over)





**LEONATO  
ANTONIO**

Brother –  
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,  
milkshops!

**LEONATO  
ANTONIO**

Brother Antony –  
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,  
And speak off half a dozen dang'rous  
words,  
How they might hurt their enemies, if  
they durst;  
And this is all.

**LEONATO  
ANTONIO**

But, brother Antony –  
Come, 'tis no matter;  
Do not you meddle; let me deal in this.

(Turn over)







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?

**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.

**IAGO** Go to; farewell. Do you hear, Roderigo?

**RODERIGO** What say you?

**IAGO** No more of drowning, do you hear?

**RODERIGO** I am chang'd.

(Turn over)

**IAGO** Go to; farewell. Put money enough  
in your purse.

**RODERIGO** I'll sell all my land.

**[Exit RODERIGO.]**

**IAGO** Thus do I ever make my fool my purse;  
For I mine own gain'd knowledge  
should profane  
If I would time expend with such a snipe  
But for my sport and profit. I hate  
the Moor;  
And it is thought abroad that 'twixt  
my sheets  
'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  
To be suspected – fram'd to make  
women false.  
The Moor is of a free and open nature

(Turn over)

That thinks men honest that but seem to  
be so;  
And will as tenderly be led by th' nose  
As asses are.  
I ha't – it is engender'd. Hell and night  
Must bring this monstrous birth to  
the world's light. [Exit.

OR,

## The Tempest

5. By focusing closely on the linguistic and literary techniques used, explore Shakespeare's presentation of Prospero in this extract from Act 4, Scene 1. [40 marks]

**PROSPERO** If I have too austerely punish'd you,  
Your compensation makes amends; for I  
Have given you here a third of mine own  
life,  
Or that for which I live; who once again  
I tender to thy hand. All thy vexations  
Were but my trials of thy love, and thou  
Hast strangely stood the test; here,  
afore heaven,  
I ratify this my rich gift. O Ferdinand!  
Do not smile at me that I boast her off,  
For thou shalt find she will outstrip all  
praise,  
And make it halt behind her.

**FERDINAND** I do believe it  
Against an oracle.

**PROSPERO** Then, as my gift, and thine own  
acquisition

(Turn over)

Worthily purchas'd, take my daughter.

But

If thou dost break her virgin-knot before  
All sanctimonious ceremonies may  
With full and holy rite be minist'red,  
No sweet aspersion shall the heavens

let fall

To make this contract grow; but barren

hate,

Sour-ey'd disdain, and discord, shall

bestrew

The union of your bed with weeds so

loathly

That you shall hate it both. Therefore

take heed,

As Hymen's lamps shall light you.

FERDINAND

As I hope

For quiet days, fair issue, and long life,

With such love as 'tis now, the murkiest

den,

The most opportune place, the strong'st

suggestion

Our worser genius can, shall never melt

Mine honour into lust, to take away

The edge of that day's celebration,

When I shall think or Phoebus' steeds

are founder'd,

Or Night kept chain'd below.

(Turn over)

**PROSPERO**

Fairly spoke.

Sit, then, and talk with her; she is thine  
own.

What, Ariel! my industrious servant,  
Ariel!

**Enter ARIEL.**

**ARIEL**

What would my potent master? Here  
I am.

**PROSPERO**

Thou and thy meaner fellows your  
last service  
Did worthily perform; and I must use  
you  
In such another trick. Go bring the  
rabble,  
O'er whom I give thee pow'r, here to  
this place.

Incite them to quick motion; for I must  
Bestow upon the eyes of this young  
couple  
Some vanity of mine art; it is my  
promise,

And they expect it from me.

**ARIEL**

Presently?

**PROSPERO**

Ay, with a twink.

(Turn over)

**ARIEL** Before you can say 'come' and 'go',  
 And breathe twice and cry 'so, so',  
 Each one, tripping on his toe,  
 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!

## **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.**

### **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]**

## **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]**

## **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**