



**GCE A LEVEL**

1710U30-1



**WEDNESDAY, 5 JUNE 2024 – 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**

Use black ink or black ball-point pen.

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]

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  
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,  
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!

ANTONY So much uncurbable, her garboils, Caesar,  
Made out of her impatience – which not wanted  
Shrewdness of policy too – I grieving grant  
Did you too much disquiet. For that you must  
But say I could not help it.

CAESAR I wrote to you  
When rioting in Alexandria; you  
Did pocket up my letters, and with taunts  
Did gibe my missive out of audience.

ANTONY Sir,  
He fell upon me ere admitted. Then  
Three kings I had newly feasted, and did want  
Of what I was i' th' morning; but next day  
I told him of myself, which was as much  
As to have ask'd him pardon. Let this fellow  
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:  
The article of my oath –

CAESAR To lend me arms and aid when I requir'd them,  
The which you both denied.

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



*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  
 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.  
 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.



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, milksops!

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.

DON PEDRO

Gentlemen both, we will not wake your patience.  
My heart is sorry for your daughter's death;  
But, on my honour, she was charg'd with nothing  
But what was true, and very full of proof.

LEONATO  
DON PEDRO  
LEONATO

My lord, my lord –  
I will not hear you.  
No?

ANTONIO

Come, brother, away. I will be heard.  
And shall, or some of us will smart for it.

*[Exeunt LEONATO and ANTONIO.]*

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]

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. 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 acerbic 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 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?

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.

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  
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.



PROSPERO  
ARIEL

Ay, with a twink.  
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]

Or,

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

#### *King Lear*

Either,

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

Or,

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

#### *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]

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]

***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]

**Or,**

13. "I have lost my reputation." Explore how Shakespeare uses Cassio to present personal and social issues in *Othello*. [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. "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]

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