



GCE A LEVEL

1710U30-1

TUESDAY, 7 JUNE 2022 – 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

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 presents Enobarbus' attitudes towards Cleopatra in this extract from Act 2, Scene 2. [40 marks]**

ENOBARBUS When she first met Mark Antony she
purs'd up
his heart, upon the river of Cydnus.

AGRIPPA There she appear'd indeed! Or my
reporter devis'd
well for her.

(Turn over)

ENOBARBUS I will tell you.
 The barge she sat in, like a burnish'd
 throne,
 Burn'd on the water. The poop was
 beaten gold;
 Purple the sails, and so perfumed that
 The winds were love-sick with them; the
 oars were silver,
 Which to the tune of flutes kept stroke,
 and made
 The water which they beat to follow
 faster,
 As amorous of their strokes. For her
 own person,
 It beggar'd all description. She did lie
 In her pavilion, cloth-of-gold, of tissue,
 O'erpicturing that Venus where we see
 The fancy out-work nature. On each side
 her
 Stood pretty dimpled boys, like smiling
 Cupids,
 With divers-colour'd fans, whose wind
 did seem
 To glow the delicate cheeks which they
 did cool,
 And what they undid did.

AGRIPPA O, rare for Antony!

(Turn over)

ENOBARBUS Her gentlewomen, like the Nereides,
 So many mermaids, tended her i' th'
 eyes,
 And made their bends adornings. At the
 helm
 A seeming mermaid steers. The silken
 tackle
 Swell with the touches of those flower-
 soft hands
 That yarely frame the office. From the
 barge
 A strange invisible perfume hits the
 sense
 Of the adjacent wharfs. The city cast
 Her people out upon her; and Antony,
 Enthron'd i' th' market-place, did sit
 alone,
 Whistling to th' air; which, but for
 vacancy,
 Had gone to gaze on Cleopatra too,
 And made a gap in nature.

AGRIPPA Rare Egyptian!

ENOBARBUS Upon her landing, Antony sent to her,
 Invited her to supper. She replied
 It should be better he became her guest;
 Which she entreated. Our courteous
 Antony,
 Whom ne'er the word of 'No' woman
 heard speak,

(Turn over)

Being barber'd ten times o'er, goes to
 the feast,
 And for his ordinary pays his heart
 For what his eyes eat only.

AGRIPPA

Royal wench!

She made great Caesar lay his sword to
 bed.

He ploughed her, and she cropp'd.

ENOBARBUS

I saw

her once

Hop forty paces through the public
 street;

And, having lost her breath, she spoke,
 and panted,

That she did make defect perfection,
 And, breathless, pow'r breathe forth.

MAECENAS

Now Antony must leave her utterly.

ENOBARBUS

Never! He will not.

Age cannot wither her, nor custom stale
 Her infinite variety. Other women cloy
 The appetites they feed, but she makes
 hungry

Where most she satisfies; for vilest
 things

Become themselves in her, that the holy
 priests

Bless her when she is riggish.

(Turn over)

MAECENAS If beauty, wisdom, modesty, can settle
The heart of Antony, Octavia is
A blessed lottery to him.

AGRIPPA Let us go.
Good Enobarbus, make yourself my
guest
Whilst you abide here.

ENOBARBUS Humbly, sir, I thank 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 5, Scene 3. [40 marks]

ENTER EDGAR, ARMED, AT THE THIRD SOUND, A TRUMPET BEFORE HIM.

ALBANY Ask him his purposes, why he appears
Upon this call o' th' trumpet.

HERALD What are you?
Your name, your quality, and why you
answer
This present summons?

EDGAR Know, my name is
lost,
By treason's tooth bare-gnawn and
canker-bit;
Yet am I noble as the adversary
I come to cope.

ALBANY Which is that adversary?

EDGAR What's he that speaks for Edmund Earl of
Gloucester?

EDMUND Himself. What say'st thou to him?

(Turn over)

EDGAR

Draw thy sword,
 That, if my speech offend a noble heart,
 Thy arm may do thee justice; here is mine.
 Behold, it is the privilege of mine honours,
 My oath, and my profession. I protest –
 Maugre thy strength, youth, place, and
 eminence,
 Despite thy victor sword and fire-new
 fortune,
 Thy valour and thy heart – thou art a traitor;
 False to thy gods, thy brother, and thy
 father;
 Conspirant 'gainst this high illustrious
 prince;
 And, from th' extremest upward of thy head
 To the descent and dust below thy foot,
 A most toad-spotted traitor. Say thou 'No',
 This sword, this arm, and my best spirits,
 are bent
 To prove upon thy heart, whereto I speak,
 Thou liest.

EDMUND

In wisdom I should ask thy name;
 But, since thy outside looks so fair and
 warlike,
 And that thy tongue some say of breeding
 breathes,
 What safe and nicely I might well delay
 By rule of knighthood, I disdain and spurn.
 Back do I toss these treasons to thy head;

(Turn over)

With the hell-hated lie o'erwhelm thy heart;
 Which – for they yet glance by and scarcely
 bruise –
 This sword of mine shall give them instant
 way
 Where they shall rest for ever. Trumpets,
 speak.

[ALARUMS. THEY FIGHT. EDMUND FALLS.]

ALBANY Save him, save him!
 GONERIL This is practice,
 Gloucester.
 By th' law of war thou wast not bound to
 answer
 An unknown opposite; thou art not
 vanquish'd,
 But cozen'd and beguil'd.

ALBANY Shut your mouth, dame,
 Or with this paper shall I stopple it. Hold, sir.
 Thou worse than any name, read thine own
 evil.

GONERIL No tearing, lady; I perceive you know it.
 Say, if I do – the laws are mine, not thine.
 Who can arraign me for't?

ALBANY Most monstrous! O!
 Know'st thou this paper?

GONERIL Ask me not what I
 know.

(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]

DON PEDRO See, see; here comes the man we went to seek.

ENTER BENEDICK.

CLAUDIO Now, signior, what news?

BENEDICK Good day, my lord.

DON PEDRO Welcome, signior; you are almost come to part almost a fray.

CLAUDIO We had lik'd to have had our two noses snapp'd off with two old men without teeth.

DON PEDRO Leonato and his brother. What think'st thou? Had we fought, I doubt we should have been too young for them.

BENEDICK In a false quarrel there is no true valour. I came to seek you both.

(Turn over)

- CLAUDIO** We have been up and down to seek thee; for we are high-proof melancholy, and would fain have it beaten away. Wilt thou use thy wit?
- BENEDICK** It is in my scabbard; shall I draw it?
- DON PEDRO** Dost thou wear thy wit by thy side?
- CLAUDIO** Never any did so, though very many have been beside their wit. I will bid thee draw, as we do the minstrels – draw to pleasure us.
- DON PEDRO** As I am an honest man, he looks pale. Art thou sick or angry?
- CLAUDIO** What, courage, man! What though care kill'd a cat, thou hast mettle enough in thee to kill care.
- BENEDICK** Sir, I shall meet your wit in the career, an you charge it against me. I pray you choose another subject.
- CLAUDIO** Nay, then, give him another staff; this last was broke cross.
- DON PEDRO** By this light, he changes more and more; I think he be angry indeed.
- CLAUDIO** If he be, he knows how to turn his girdle.
- BENEDICK** Shall I speak a word in your ear?
- CLAUDIO** God bless me from a challenge!
- BENEDICK** [ASIDE TO CLAUDIO] You are a villain; I jest not; I will make it good how you dare, with what you dare, and when you dare. Do me right, or I will protest your

(Turn over)

cowardice. You have kill'd a sweet lady, and her death shall fall heavy on you. Let me hear from you.

CLAUDIO Well, I will meet you, so I may have good cheer.

DON PEDRO What, a feast? a feast?

CLAUDIO I' faith, I thank him; he hath bid me to a calf's head and a capon, the which if I do not carve most curiously, say my knife's naught. Shall I not find a woodcock too?

BENEDICK Sir, your wit ambles well; it goes easily.

DON PEDRO I'll tell thee how Beatrice prais'd thy wit the other day. I said thou hadst a fine wit. 'True,' said she, 'a fine little one.' 'No,' said I 'agreat wit.' 'Right,' says she 'a great gross one.' 'Nay,' said I 'a good wit.' 'Just,' said she 'ithurts nobody.' 'Nay,' said I 'the gentlemanis wise.' 'Certain,' said she 'a wise gentleman.' 'Nay,' said I 'he hath the tongues.' 'That I believe,' said she 'for he swore a thing to me on Monday night, which he forswore on Tuesday morning. There's a double tongue; there's two tongues.' Thus did she, an hour together, trans-shape thy particular virtues; yet, at last, she concluded, with a sigh, thou wast the proper'st man in Italy.

(Turn over)

- CLAUDIO** For the which she wept heartily, and said she cared not.
- DON PEDRO** Yea, that she did; but yet, for all that, an if she did not hate him deadly, she would love him dearly. The old man's daughter told us all.
- CLAUDIO** All, all; and, moreover, 'God saw him when he was hid in the garden'.
- DON PEDRO** But when shall we set the savage bull's horns on the sensible Benedick's head?
- CLAUDIO** Yea, and text underneath, 'Here dwells Benedick the married man'?
- BENEDICK** Fare you well, boy; you know my mind. I will leave you now to your gossip-like humour; you break jests as braggarts do their blades, which, God be thanked, hurt not. My lord, for your many courtesies I thank you. I must discontinue your company. Your brother the bastard is fled from Messina. You have among you kill'd a sweet and innocent lady. For my Lord Lackbeard there, he and I shall meet; and till then, peace be with him.

[EXIT BENEDICK.]

(Turn over)

OR,

OTHELLO

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

BRABANTIO My daughter! O, my daughter!

ALL Dead?

BRABANTIO Ay, to

me.

She is abus'd, stol'n from me, and
corrupted,

By spells and medicines bought of
mountebanks;

For nature so preposterously to err,
Being not deficient, blind, or lame of
sense,

Sans witchcraft could not.

DUKE Whoe'er he be that in this foul proceeding
Hath thus beguil'd your daughter of
herself,

And you of her, the bloody book of law
You shall yourself read in the bitter letter

(Turn over)

After your own sense; yea, though our
 proper son
 Stood in your action.

BRABANTIO

Humbly I thank your
 Grace.

Here is the man – this Moor whom now, it
 seems,
 Your special mandate for the state affairs
 Hath hither brought.

ALL

We are very sorry

for't.

DUKE

[TO OTHELLO] What, in your own part,
 can
 you say to this?

BRABANTIO

Nothing, but this is so.

OTHELLO

Most potent, grave, and reverend signiors,
 My very noble and approv'd good
 masters:

That I have ta'en away this old man's
 daughter,

It is most true; true, I have married her –
 The very head and front of my offending
 Hath this extent, no more. Rude am I in
 my speech,

And little blest with the soft phrase of
 peace;

For since these arms of mine had seven
 years' pith,

(Turn over)

Till now some nine moons wasted, they
 have us'd
 Their dearest action in the tented field;
 And little of this great world can I speak
 More than pertains to feats of broil and
 battle;
 And therefore little shall I grace my cause
 In speaking for myself. Yet, by your
 gracious patience,
 I will a round unvarnish'd tale deliver
 Of my whole course of love – what drugs,
 what charms,
 What conjuration, and what mighty magic,
 For such proceedings am I charg'd withal,
 I won his daughter.

BRABANTIO

A maiden never bold,
 Of spirit so still and quiet that her motion
 Blush'd at herself; and she – in spite of
 nature,
 Of years, of country, credit, every thing –
 To fall in love with what she fear'd to look
 on!
 It is a judgment maim'd and most
 imperfect
 That will confess perfection so could err
 Against all rules of nature, and must be
 driven

(Turn over)

To find out practices of cunning hell,
Why this should be. I therefore vouch
again
That with some mixtures powerful
o'er the blood,
Or with some dram conjur'd to this
effect,
He wrought upon her.

DUKE

To vouch this is
no proof –
Without more wider and more overt
test
Than these thin habits and poor
likelihoods
Of modern seeming do prefer against
him.

FIRST SENATOR

But, Othello, speak.
Did you by indirect and forced courses
Subdue and poison this young maid's
affections?
Or came it by request, and such fair
question
As soul to soul affordeth?

OTHELLO

I do beseech
you,
Send for the lady to the Sagittary,
And let her speak of me before her
father.

(Turn over)

If you do find me foul in her report,
The trust, the office, I do hold of you
Not only take away, but let your
sentence
Even fall upon my life.

DUKE

Fetch

Desdemona hither.

OR,

THE TEMPEST

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

Re-enter ARIEL, loaden, with glistering apparel, etc.

PROSPERO Come, hang them on this line.

Prospero and Ariel remain, invisible. Enter CALIBAN, STEPHANO, and TRINCULO, all wet.

CALIBAN Pray you, tread softly, that the blind mole
may not

Hear a foot fall; we now are near his cell.

STEPHANO Monster, your fairy, which you say is
a harmless fairy, has done little better than
play'd the Jack with us.

TRINCULO Monster, I do smell all horse-piss at
which my nose is in great indignation.

STEPHANO So is mine. Do you hear, monster? If I
should take
a displeasure against you, look you –

(Turn over)

- TRINCULO** Thou wert but a lost monster.
- CALIBAN** Good my lord, give me thy favour still.
Be patient, for the prize I'll bring thee to
Shall hoodwink this mischance; therefore
speak softly.
All's hush'd as midnight yet.
- TRINCULO** Ay, but to lose our bottles in the pool!
- STEPHANO** There is not only disgrace and dishonour
in that,
monster, but an infinite loss.
- TRINCULO** That's more to me than my wetting; yet
this is your
harmless fairy, monster.
- STEPHANO** I will fetch off my bottle, though I be o'er
ears
for my labour.
- CALIBAN** Prithee, my king, be quiet. Seest thou here,
This is the mouth o' th' cell; no noise, and
enter.
Do that good mischief which may make
this island
Thine own for ever, and I, thy Caliban,
For aye thy foot-licker.
- STEPHANO** Give me thy hand. I do begin to have
bloody thoughts.
- TRINCULO** O King Stephano! O peer! O worthy
Stephano! Look
what a wardrobe here is for thee!
- CALIBAN** Let it alone, thou fool; it is but trash.

(Turn over)

TRINCULO O, ho, monster; we know what belongs to
a frippery.

O King Stephano!

STEPHANO Put off that gown, Trinculo; by this hand,
I'll have
that gown.

TRINCULO Thy Grace shall have it.

CALIBAN The dropsy drown this fool! What do you
mean

To dote thus on such luggage? Let't alone,
And do the murder first. If he awake,
From toe to crown he'll fill our skins with
pinches;

Make us strange stuff.

STEPHANO Be you quiet, monster. Mistress line,
is not this my jerkin? Now is the jerkin
under
the line; now, jerkin, you are like to lose
your

hair, and prove a bald jerkin.

TRINCULO Do, do. We steal by line and level, an't like
your Grace.

STEPHANO I thank thee for that jest; here's a garment
for't.

Wit shall not go unrewarded while I am
King of this

country. 'Steal by line and level' is an
excellent

pass of pate; there's another garment for't.

(Turn over)

TRINCULO Monster, come, put some lime upon your
fingers, and
away with the rest.

CALIBAN I will have none on't. We shall lose our time,
And all be turn'd to barnacles, or to apes
With foreheads villainous low.

STEPHANO Monster, lay-to your fingers; help to bear
this
away where my hogshead of wine is, or I'll
turn you
out of my kingdom. Go to, carry this.

TRINCULO And this.

STEPHANO Ay, and this.

**A noise of hunters heard. Enter divers Spirits,
in shape of dogs and hounds, hunting them
about; Prospero and Ariel setting them on.**

PROSPERO Hey, Mountain, hey!

ARIEL Silver! there it goes, Silver!

PROSPERO Fury, Fury! There, Tyrant, there! Hark, hark!

**[CALIBAN, STEPHANO, AND TRINCULO ARE DRIVEN
OUT.]**

(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.**

ANTONY AND CLEOPATRA

EITHER,

- 6. Discuss how Shakespeare presents the significance of honour in both Roman and Egyptian society in ANTONY AND CLEOPATRA. [80 marks]**

OR,

- 7. How far do you agree with the view that “in ANTONY AND CLEOPATRA, women pose a direct threat to traditional masculine values”? [80 marks]**

(Turn over)

KING LEAR

EITHER,

8. Discuss how Shakespeare uses parent and child relationships to present personal and political issues in KING LEAR. [80 marks]

OR,

9. “In jest, there is truth.” Explore the dramatic functions of the Fool in KING LEAR. [80 marks]

MUCH ADO ABOUT NOTHING

EITHER,

10. “Get thee a wife, get thee a wife.” Explore Shakespeare’s presentation of attitudes towards marriage in MUCH ADO ABOUT NOTHING. [80 marks]

OR,

11. Explore Shakespeare’s presentation of corruption and villainy in society in MUCH ADO ABOUT NOTHING. [80 marks]

(Turn over)

OTHELLO

EITHER,

- 12. “A tragic victim who conforms to society’s expectations.” In the light of this statement, discuss Shakespeare’s presentation of Desdemona in OTHELLO. [80 marks]**

OR,

- 13. How far do you agree with the view that “OTHELLO is a play with no hero”? [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]**

(Turn over)

OR,

- 15. “The play offers the audience an optimistic view of society and its ability to forgive.” In the light of this statement, discuss Shakespeare’s presentation of reconciliation and forgiveness in THE TEMPEST. [80 marks]**

END OF PAPER