



GCE A LEVEL

1710U30-1

ENGLISH LANGUAGE AND LITERATURE

A2 unit 3

SHAKESPEARE

THURSDAY, 7 JUNE 2018 – AFTERNOON

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 or on a separate answer sheet if preferred.

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 creates dramatic tension in this extract from Act 2, Scene 5. [40]**

MESSENGER Madam, he's married to Octavia.
CLEOPATRA The most infectious pestilence upon
thee!

[Strikes him down.

MESSENGER Good madam, patience.
CLEOPATRA What say you? Hence,
[Strikes him.

Horrible villain! or I'll spurn thine eyes
Like balls before me; I'll unhair thy
head;

[She hales him up and down.

Thou shalt be whipp'd with wire and
stew'd in brine,
Smarting in ling'ring pickle.

MESSENGER Gracious madam,
I that do bring the news made not the
match.

CLEOPATRA Say 'tis not so, a province I will give
thee,
And make thy fortunes proud. The
blow thou hadst
Shall make thy peace for moving me to
rage;
And I will boot thee with what gift
beside
Thy modesty can beg.

MESSENGER He's married, madam.
CLEOPATRA Rogue, thou hast liv'd too long.
 [Draws a knife.

MESSENGER Nay, then I'll run.
 What mean you, madam? I have made
 no fault.
 [Exit.

CHARMIAN Good madam, keep yourself within
 yourself:
 The man is innocent.

CLEOPATRA Some innocents scape not the
 thunderbolt.
 Melt Egypt into Nile! and kindly
 creatures
 Turn all to serpents! Call the slave
 again.
 Though I am mad, I will not bite him.
 Call!

CHARMIAN He is afear'd to come.
CLEOPATRA I will not hurt him.
 These hands do lack nobility, that they
 strike
 A meaner than myself; since I myself
 Hath given myself the cause.

Enter the Messenger again.
 Come hither, sir.
 Though it be honest, it is never good

To bring bad news. Give to a gracious
message.

An host of tongues; but let ill tidings
tell

Themselves when they be felt.

MESSENGER I have done my duty.

CLEOPATRA Is he married?

I cannot hate thee worser than I do,
If thou again say 'Yes'.

MESSENGER He's married, madam.

CLEOPATRA The gods confound thee! Dost thou
hold there still?

MESSENGER Should I lie, madam?

CLEOPATRA O, I would thou didst,
So half my Egypt were submerg'd and
made

A cistern for scal'd snakes! Go, get
thee hence.

Hadst thou Narcissus in thy face, to me
Thou wouldst appear most ugly. He is
married?

MESSENGER I crave your Highness' pardon.

CLEOPATRA He is married?

MESSENGER Take no offence that I would not offend
you;

To punish me for what you make me do
Seems much unequal. He's married to
Octavia.

CLEOPATRA O, that his fault should make a knave of
thee

8

**Bring me word how tall she is. – Pity
me, Charmian,
But do not speak to me. Lead me to my
chamber. [Exeunt.**

OR,

KING LEAR

2. By focusing closely on the linguistic and literary techniques used, explore how Shakespeare presents Lear in this extract from Act 1, Scene 4.

[40]

LEAR **Darkness and devils!**
Saddle my horses; call my train together.
Degenerate bastard! I'll not trouble thee;
Yet have I left a daughter.

GONERIL **You strike my people; and your disorder'd**
rabble
Make servants of their betters.

Enter ALBANY

LEAR **Woe, that too late repents! – O, sir, are you**
come?

Is it your will? Speak, sir. – Prepare my
horses.

Ingratitude, thou marble-hearted fiend,
More hideous when thou show'st thee in a
child

Than the sea-monster!

ALBANY **Pray, sir, be patient.**

OR,

MUCH ADO ABOUT NOTHING

3. By focusing closely on the linguistic and literary techniques used, explore Shakespeare's presentation of Beatrice's attitudes towards Benedick in this extract from Act 1, Scene 1. [40]

BEATRICE I pray you, is Signior Mountanto return'd from the wars or no?

MESSENGER I know none of that name, lady: there was none such in the army of any sort.

LEONATO What is he that you ask for, niece?

HERO My cousin means Signior Benedick of Padua.

MESSENGER O, he's return'd; and as pleasant as ever he was.

BEATRICE He set up his bills here in Messina, and challeng'd Cupid at the flight; and my uncle's fool, reading the challenge, subscrib'd for Cupid, and challeng'd him at the bird-bolt. I pray you, how many hath he kill'd and eaten in these wars? But how many hath he kill'd? For, indeed, I promised to eat all of his killing.

LEONATO Faith, niece, you tax Signior Benedick too much; but he'll be meet with you, I doubt it not.

- MESSENGER** He hath done good service, lady, in these wars.
- BEATRICE** You had musty victual, and he hath help to eat it; he is a very valiant trencherman; he hath an excellent stomach.
- MESSENGER** And a good soldier too, lady.
- BEATRICE** And a good soldier to a lady; but what is he to a lord?
- MESSENGER** A lord to a lord, a man to a man; stuff'd with all honourable virtues.
- BEATRICE** It is so, indeed; he is no less than a stuff'd man; but for the stuffing – well, we are all mortal.
- LEONATO** You must not, sir, mistake my niece: there is a kind of merry war betwixt Signior Benedick and her; they never meet but there's a skirmish of wit between them.
- BEATRICE** Alas, he gets nothing by that. In our last conflict four of his five wits went halting off, and now is the whole man govern'd with one; so that if he have wit enough to keep himself warm, let him bear it for a difference between himself and his horse; for it is all the wealth that he hath left, to be known a reasonable creature. Who is his companion now? He hath every month a new sworn brother.

- MESSENGER** Is't possible?
- BEATRICE** Very easily possible: he wears his faith but as the fashion of his hat; it ever changes with the next block.
- MESSENGER** I see, lady, the gentleman is not in your books.
- BEATRICE** No; an he were, I would burn my study. But, I pray you, who is his companion? Is there no young squarer now that will make a voyage with him to the devil?
- MESSENGER** He is most in the company of the right noble Claudio.
- BEATRICE** O Lord! He will hang upon him like a disease; he is sooner caught than the pestilence, and the taker runs presently mad. God help the noble Claudio! If he have caught the Benedick, it will cost him a thousand pound ere 'a be cured.
- MESSENGER** I will hold friends with you, lady.
- BEATRICE** Do, good friend.
- LEONATO** You will never run mad, niece.
- BEATRICE** No, not till a hot January.

OR,

OTHELLO

4. By focusing closely on the linguistic and literary techniques used, explore Shakespeare's presentation of Othello's state of mind in this extract from Act 4, Scene 2. [40]

OTHELLO Why, what art thou?

DESDEMONA Your wife, my lord; your true and loyal
wife.

OTHELLO Come, swear it, damn thyself; lest, being
like one of heaven, the devils themselves
should fear to seize thee; therefore be
double damn'd – swear thou art honest.

DESDEMONA Heaven doth truly know it.

OTHELLO Heaven truly knows that thou art false
as hell.

DESDEMONA To whom, my lord? With whom? How am
I false?

OTHELLO Ah, Desdemona! away! away! away!

DESDEMONA Alas the heavy day! Why do you weep?
Am I the motive of these tears, my lord?
If haply you my father do suspect
An instrument of this your calling back,
Lay not your blame on me; If you have
lost him,
Why, I have lost him too.

**From any other foul unlawful touch
Be not to be a strumpet, I am none.
What, not a whore?**

OTHELLO

OR,

THE TEMPEST

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

On a ship at sea; a tempestuous noise of thunder and lightning heard.

Enter a Shipmaster and a Boatswain

MASTER Boatswain!

BOATSWAIN Here, master; what cheer?

MASTER Good! Speak to th'mariners; fall to 't yarely, or we run ourselves aground; bestir, bestir.

[Exit.

Enter Mariners

BOATSWAIN Heigh, my hearts! cheerly, cheerly, my hearts!

yare, yare! Take in the topsail. Tend to th' master's whistle.

Blow, till thou burst thy wind, if room enough

**Enter ALONSO, SEBASTIAN,
ANTONIO, FERDINAND,
GONZALO, and Others**

- ALONSO** Good boatswain, have care. Where's the master? Play the men.
- BOATSWAIN** I pray now, keep below.
- ANTONIO** Where is the master, boson?
- BOATSWAIN** Do you not hear him? You mar our labour; keep your cabins; you do assist the storm.
- GONZALO** Nay, good, be patient.
- BOATSWAIN** When the sea is. Hence! What cares these roarers for the name of king? To cabin! silence! Trouble us not.
- GONZALO** Good, yet remember whom thou hast aboard.
- BOATSWAIN** None that I more love than myself. You are a counsellor; if you can command these elements to silence, and work the peace of the present, we will not hand a rope more. Use your authority; if you cannot, give thanks you have liv'd so long, and make yourself ready in your cabin for the mischance of the hour, if it so hap. – Cheerly, good hearts! – Out of our way, I say. **[Exit.**
- GONZALO** I have great comfort from this fellow. Methinks he hath no drowning mark

upon him; his complexion is perfect gallows. Stand fast, good Fate, to his hanging; make the rope of his destiny our cable, for our own doth little advantage. If he be not born to be hang'd, our case is miserable.

[Exeunt.]

Re-enter Boatswain

BOATSWAIN Down with the topmast! Yare, lower, lower! Bring her to try wi'th' main-course. [A cry within] A plague upon this howling! They are louder than weather or our office!

Re-enter SEBASTIAN, ANTONIO, and GONZALO

Yet again! What do you here? Shall we give o'er, and drown? Have you a mind to sink?

SEBASTIAN A pox o' your throat, you bawling, blasphemous, incharitable dog!

BOATSWAIN Work you, then.

ANTONIO Hang, cur; hang, you whoreson, insolent noise-maker; we are less afraid to be drown'd than thou art.

GONZALO I'll warrant him for drowning, though the ship were no stronger than a nutshell, and as leaky as an unstanch'd wench.

BOATSWAIN Lay her a-hold, a-hold; set her two courses; off to sea again; lay her off.

Enter Mariners, wet

MARINERS All lost! to prayers, to prayers! all lost!

[Exeunt.

BOATSWAIN What, must our mouths be cold?
GONZALO The King and Prince at prayers! Let's assist them, For our case is as theirs.

SEBASTIAN I am out of patience.
ANTONIO We are merely cheated of our lives by drunkards. This wide-chopp'd rascal – would thou mightest lie drowning The washing of ten tides!

GONZALO He'll be hang'd yet,
 Though every drop of water swear against it, And gape at wid'st to glut him.
[A confused noise within: Mercy on us! We split, we split!

Farewell, my wife and children! Farewell, brother! We split, we split, we split!
ANTONIO Let's all sink wi' th' King.
SEBASTIAN Let's take leave of him.

[Exeunt ANTONIO and SEBASTIAN.

GONZALO

Now would I give a thousand furlongs of sea for an acre of barren ground – long heath, brown furze, any thing. The wills above be done, but I would fain die a dry death. **[Exeunt.**

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. “Shakespeare presents Antony as a man desperate to establish his own identity and his honour as a Roman hero.” Discuss the presentation of Antony in the light of this statement. [80]**

OR,

7. Explore how Shakespeare presents both personal and political loyalty in **Antony and Cleopatra**. [80]

KING LEAR

EITHER,

8. “Shakespeare presents female power and determination in **King Lear** as a destructive force.” How far do you agree with this interpretation of **King Lear**? [80]

OR,

9. “The saddest thing about betrayal is that it never comes from your enemies.” Examine Shakespeare’s presentation of betrayal in **King Lear** in the light of this statement. [80]

MUCH ADO ABOUT NOTHING

EITHER,

- 10. Discuss how Shakespeare uses the relationship between Hero and Claudio to present social and political issues in *Much Ado About Nothing*. [80]**

OR,

- 11. “For the audience, the entertainment is in the joy of trickery.” In the light of this statement, explore Shakespeare’s presentation of appearance and reality in *Much Ado About Nothing*. [80]**

OTHELLO

EITHER,

- 12. “Far from the conventional Elizabethan woman.” Consider Shakespeare’s presentation of Emilia in the light of this statement. [80]**

OR,

- 13. “I am not what I am.” Explore Shakespeare’s presentation of status and identity in **Othello**. [80]**

THE TEMPEST

EITHER,

- 14. “A conventional, passive heroine.” Discuss Shakespeare’s presentation of Miranda in the light of this statement. [80]**

OR,

- 15. “An instrument of manipulation, intimidation and control in society.” In the light of this statement, explore Shakespeare’s presentation of the use of magic in *The Tempest*. [80]**

END OF PAPER