



GCE A LEVEL – NEW

1710U30-1



**ENGLISH LANGUAGE AND LITERATURE – A2 unit 3
Shakespeare**

THURSDAY, 15 JUNE 2017 – MORNING

2 hours

1710U301
01

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.

ANTONY

Tend me to-night;

May be it is the period of your duty.
 Haply you shall not see me more; or if,
 A mangled shadow. Perchance to-morrow
 You'll serve another master. I look on you
 As one that takes his leave. Mine honest friends,
 I turn you not away; but, like a master
 Married to your good service, stay till death.
 Tend me to-night two hours, I ask no more,
 And the gods yield you for't!

ENOBARBUS

What mean you, sir,

To give them this discomfort? Look, they weep;
 And I, an ass, am onion-ey'd. For shame!
 Transform us not to women.

ANTONY

Ho, ho, ho!

Now the witch take me if I meant it thus!
 Grace grow where those drops fall! My hearty friends,
 You take me in too dolorous a sense;
 For I spake to you for your comfort, did desire you
 To burn this night with torches. Know, my hearts,
 I hope well of to-morrow, and will lead you
 Where rather I'll expect victorious life
 Than death and honour. Let's to supper, come,
 And drown consideration. *[Exeunt.]*

Or,

Much Ado About Nothing

3. By focusing closely on the linguistic and literary techniques used, explore how Shakespeare conveys Leonato's thoughts and feelings in this extract from Act 5, Scene 1. [40]

ANTONIO If you go on thus, you will kill yourself,
 And 'tis not wisdom thus to second grief
 Against yourself.

LEONATO I pray thee cease thy counsel,
 Which falls into mine ears as profitless
 As water in a sieve. Give not me counsel;
 Nor let no comforter delight mine ear
 But such a one whose wrongs do suit with mine.
 Bring me a father that so lov'd his child,
 Whose joy of her is overwhelm'd like mine,
 And bid him speak of patience;
 Measure his woe the length and breadth of mine,
 And let it answer every strain for strain;
 As thus for thus, and such a grief for such,
 In every lineament, branch, shape, and form.
 If such a one will smile and stroke his beard,
 And sorrow wag, cry 'hem!' when he should groan,
 Patch grief with proverbs, make misfortune drunk
 With candle-wasters – bring him yet to me,
 And I of him will gather patience.
 But there is no such man; for, brother, men
 Can counsel and speak comfort to that grief
 Which they themselves not feel; but, tasting it,
 Their counsel turns to passion, which before
 Would give preceptual medicine to rage,
 Fetter strong madness in a silken thread,
 Charm ache with air and agony with words.
 No, no; 'tis all men's office to speak patience
 To those that wring under the load of sorrow,
 But no man's virtue nor sufficiency
 To be so moral when he shall endure
 The like himself. Therefore, give me no counsel;
 My griefs cry louder than advertisement.

ANTONIO Therein do men from children nothing differ.

LEONATO I pray thee peace; I will be flesh and blood;
 For there was never yet philosopher
 That could endure the toothache patiently,
 However they have writ the style of gods,
 And made a push at chance and sufferance.

ANTONIO Yet bend not all the harm upon yourself;
 Make those that do offend you suffer too.

LEONATO There thou speak'st reason; nay, I will do so.
 My soul doth tell me Hero is belied;
 And that shall Claudio know; so shall the Prince,
 And all of them that thus dishonour her.

Or,

Othello

4. By focusing closely on the linguistic and literary techniques used, explore Shakespeare's presentation of Iago and his attitudes towards Desdemona in this extract from Act 2, Scene 1. [40]

IAGO First, I must tell thee this: Desdemona is directly in love with him.

RODERIGO With him! Why, 'tis not possible.

IAGO Lay thy finger thus, and let thy soul be instructed. Mark me with what violence she first lov'd the Moor, but for bragging and telling her fantastical lies. To love him still for prating? – let not thy discreet heart think it. Her eye must be fed; and what delight shall she have to look on the devil? When the blood is made dull with the act of sport, there should be – again to inflame it, and to give satiety a fresh appetite – loveliness in favour, sympathy in years, manners, and beauties – all which the Moor is defective in. Now, for want of these requir'd conveniences, her delicate tenderness will find itself abus'd, begin to heave the gorge, disrelish and abhor the Moor; very nature will instruct her in it, and compel her to some second choice. Now, sir, this granted – as it is a most pregnant and unforc'd position – who stands so eminent in the degree of this fortune as Cassio does? A knave very voluble; no further conscionable than in putting on the mere form of civil and humane seeming, for the better compassing of his salt and most hidden loose affection? Why, none; why, none. A slipper and subtle knave, a finder-out of occasion; that has an eye can stamp and counterfeit advantages, though true advantage never present itself; a devilish knave! Besides, the knave is handsome, young, and hath all those requisites in him that folly and green minds look after; a pestilent complete knave, and the woman hath found him already.

RODERIGO I cannot believe that in her; she's full of most blest condition.

IAGO Blest fig's-end! the wine she drinks is made of grapes. If she had been blest, she would never have lov'd the Moor. Blest pudding! Didst thou not see her paddle with the palm of his hand? Didst not mark that?

RODERIGO Yes, that I did; but that was but courtesy.

IAGO Lechery, by this hand; an index and obscure prologue to the history of lust and foul thoughts. They met so near with their lips that their breaths embrac'd together. Villainous thoughts, Roderigo!

BLANK PAGE

ANTONIO O, 'twas a din to fright a monster's ear,
To make an earthquake! Sure it was the roar
Of a whole herd of lions.

ALONSO Heard you this, Gonzalo?

GONZALO Upon mine honour, sir, I heard a humming,
And that a strange one too; which did awake me;
I shak'd you, sir, and cried: as mine eyes open'd,
I saw their weapons drawn – there was a noise,
That's verily. 'Tis best we stand upon our guard,
Or that we quit this place. Let's draw our weapons.

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. Explore Shakespeare's presentation of men and masculinity in *Antony and Cleopatra*. [80]

Or,

7. "O hard, when love and duty clash." Explore the presentation of different attitudes towards duty in *Antony and Cleopatra*. [80]

King Lear

Either,

8. "A compassionate but flawed heroine." Discuss Shakespeare's presentation of Cordelia in the light of this statement. [80]

Or,

9. "Human suffering has entirely human origins." Examine the different ways in which suffering is presented in *King Lear*. [80]

Much Ado About Nothing

Either,

10. "A stereotypical female in a male-dominated society." Discuss Shakespeare's presentation of Hero in the light of this statement. [80]

Or,

11. "Both comic and serious." Examine the different ways Shakespeare presents the theme of deception in *Much Ado About Nothing*. [80]

Othello

Either,

12. Examine the different ways in which Shakespeare presents male power in *Othello*. [80]

Or,

13. “An open enemy is better than a false friend.” Explore Shakespeare’s presentation of the theme of disloyalty in *Othello*. [80]

The Tempest

Either,

14. How far do you agree with the view that “Shakespeare has made Prospero a difficult character for audiences to sympathise with”? [80]

Or,

15. “Power tends to corrupt.” Examine the different ways in which Shakespeare presents power in *The Tempest*. [80]

END OF PAPER