

# **GCE A LEVEL**

1710U30-1



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

MONDAY, 3 JUNE 2019 – MORNING 2 hours

# **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.

#### 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 Shakespeare's presentation of Caesar's attitudes towards Antony in this extract from Act 1, Scene 4. [40]

CAESAR You may see, Lepidus, and henceforth know,

It is not Caesar's natural vice to hate Our great competitor. From Alexandria

This is the news: he fishes, drinks, and wastes The lamps of night in revel; is not more manlike Than Cleopatra, nor the queen of Ptolemy More womanly than he; hardly gave audience, or

Vouchsaf'd to think he had partners. You shall find there

A man who is the abstract of all faults

That all men follow.

LEPIDUS I must not think there are

Evils enow to darken all his goodness.

His faults, in him, seem as the spots of heaven, More fiery by night's blackness; hereditary Rather than purchas'd; what he cannot change

Than what he chooses.

CAESAR You are too indulgent. Let's grant it is not

Amiss to tumble on the bed of Ptolemy, To give a kingdom for a mirth, to sit And keep the turn of tippling with a slave,

To reel the streets at noon, and stand the buffet

With knaves that smell of sweat. Say this becomes him –

As his composure must be rare indeed

Whom these things cannot blemish – yet must Antony

No way excuse his foils when we do bear So great weight in his lightness. If he fill'd His vacancy with his voluptuousness, Full surfeits and the dryness of his bones Call on him for't! But to confound such time

That drums him from his sport and speaks as loud

As his own state and ours - 'tis to be chid

As we rate boys who, being mature in knowledge, Pawn their experience to their present pleasure,

And so rebel to judgment.

Enter a Messenger

LEPIDUS Here's more news.

MESSENGER Thy biddings have been done; and every hour,

> Most noble Caesar, shalt thou have report How 'tis abroad. Pompey is strong at sea, And it appears he is belov'd of those That only have fear'd Caesar. To the ports The discontents repair, and men's reports

Give him much wrong'd.

CAESAR I should have known no less.

> It hath been taught us from the primal state That he which is was wish'd until he were;

And the ebb'd man, ne'er loved till ne'er worth love, Comes dear'd by being lack'd. This common body,

Like to a vagabond flag upon the stream, Goes to and back, lackeying the varying tide,

To rot itself with motion.

MESSENGER Caesar, I bring thee word

Menecrates and Menas, famous pirates,

Make the sea serve them, which they ear and wound

With keels of every kind. Many hot inroads They make in Italy; the borders maritime Lack blood to think on't, and flush youth revolt. No vessel can peep forth but 'tis as soon Taken as seen: for Pompev's name strikes more

Than could his war resisted.

CAESAR Antony,

Leave thy lascivious wassails. When thou once Was beaten from Modena, where thou slew'st

Hirtius and Pansa, consuls, at thy heel

Did famine follow; whom thou fought'st against, Though daintily brought up, with patience more Than savages could suffer. Thou didst drink The stale of horses and the gilded puddle

Which beasts would cough at. Thy palate then did deign

The roughest berry on the rudest hedge;

Yea, like the stag when snow the pasture sheets, The barks of trees thou brows'd. On the Alps It is reported thou didst eat strange flesh, Which some did die to look on. And all this -It wounds thine honour that I speak it now – Was borne so like a soldier that thy cheek

So much as lank'd not.

**LEPIDUS** 'Tis pity of him.

CAESAR Let his shames quickly

Drive him to Rome. 'Tis time we twain Did show ourselves i' th' field: and to that end

Assemble we immediate council. Pompey

Thrives in our idleness.

Turn over. © WJEC CBAC Ltd. (1710U30-1)

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 1, Scene 1. [40]

LEAR To thee and thine hereditary ever

Remain this ample third of our fair kingdom; No less in space, validity, and pleasure, Than that conferr'd on Goneril. – Now, our joy, Although our last and least; to whose young love The vines of France and milk of Burgundy Strive to be interess'd; what can you say to draw

Strive to be interess'd; what can you say to draw A third more opulent than your sisters? Speak.

CORDELIA Nothing, my lord.

LEAR Nothing! CORDELIA Nothing.

LEAR Nothing will come of nothing. Speak again.

CORDELIA Unhappy that I am, I cannot heave

My heart into my mouth. I love your majesty According to my bond; no more nor less.

LEAR How, how, Cordelia! Mend your speech a little,

Lest you may mar your fortunes.

CORDELIA Good my lord,

You have begot me, bred me, lov'd me; I Return those duties back as are right fit, Obey you, love you, and most honour you. Why have my sisters husbands, if they say They love you all? Haply, when I shall wed,

That lord whose hand must take my plight shall carry

Half my love with him, half my care and duty. Sure I shall never marry like my sisters,

To love my father all.

LEAR But goes thy heart with this?

CORDELIA Ay, my good lord.

LEAR So young and so untender? CORDELIA So young, my lord, and true.

LEAR Let it be so! Thy truth, then, be thy dower!

For, by the sacred radiance of the sun, The mysteries of Hecat and the night;

By all the operation of the orbs

From whom we do exist and cease to be; Here I disclaim all my paternal care, Propinquity and property of blood, And as a stranger to my heart and me

Hold thee from this for ever. The barbarous Scythian,

Or he that makes his generation messes To gorge his appetite, shall to my bosom Be as well neighbour'd, pitied, and reliev'd,

As thou my sometime daughter.

KENT Good my liege –

LEAR Peace, Kent!

Come not between the dragon and his wrath. I lov'd her most, and thought to set my rest

On her kind nursery. [To Cordelia] Hence, and avoid my sight! -

So be my grave my peace as here I give

Her father's heart from her! Call France – Who stirs?

Call Burgundy. Cornwall and Albany,

With my two daughters' dowers digest this third. Let pride, which she calls plainness, marry her.

I do invest you jointly with my power, Pre-eminence, and all the large effects

That troop with what majesty. Ourself, by monthly course,

With reservation of an hundred knights, By you to be sustain'd, shall our abode

Make with you by due turn. Only we shall retain

The name, and all th' addition to a king: The sway, revenue, execution of the rest, Beloved sons, be yours; which to confirm,

This coronet part between you.

#### **Much Ado About Nothing**

3. By focusing closely on the linguistic and literary techniques used, explore how Shakespeare creates comedy in this extract from Act 4, Scene 2. [40]

Enter DOGBERRY, VERGES, and SEXTON, in gowns; and the Watch, with CONRADE and BORACHIO.

DOGBERRY Is our whole dissembly appear'd?
VERGES O, a stool and a cushion for the sexton!

SEXTON Which be the malefactors?

DOGBERRY Marry, that am I and my partner.

VERGES Nay, that's certain; we have the exhibition to examine.

SEXTON But which are the offenders that are to be examin'd?

Let them come before Master Constable.

DOGBERRY Yea, marry, let them come before me. What is your

name, friend?

BORACHIO Borachio.

DOGBERRY Pray write down Borachio. Yours, sirrah?

CONRADE I am a gentleman, sir, and my name is Conrade.

DOGBERRY Write down Master Gentleman Conrade. Masters, do

you serve God?

CONRADE BORACHIO Yea, sir, we hope.

DOGBERRY Write down that they hope they serve God; and

write God first; for God defend but God should go before such villains! Masters, it is proved already that you are little better than false knaves, and it will go near to be thought so shortly. How answer

you for yourselves?

CONRADE Marry, sir, we say we are none.

DOGBERRY A marvellous witty fellow, I assure you; but I

will go about with him. Come you hither, sirrah; a word in your ear: sir, I say to you it is thought

you are false knaves.

BORACHIO Sir, I say to you we are none.

DOGBERRY Well, stand aside. Fore God, they are both in a tale. Have you writ down that they are none?

Master Constable, you go not the way to examine;

you must call forth the watch that are their accusers.

DOGBERRY Yea, marry, that's the eftest way. Let the watch

come forth. Masters, I charge you in the Prince's

name, accuse these men.

FIRST WATCHMAN This man said, sir, that Don John, the Prince's

brother, was a villain.

DOGBERRY Write down Prince John a villain. Why, this is flat

perjury, to call a prince's brother villain.

BORACHIO Master Constable –

**SEXTON** 

DOGBERRY Pray thee, fellow, peace; I do not like thy look,

I promise thee.

SEXTON What heard you him say else?

SECOND WATCHMAN Marry, that he had received a thousand ducats of

Don John for accusing the Lady Hero wrongfully.

DOGBERRY Flat burglary as ever was committed.

VERGES Yea, by mass, that it is.

SEXTON What else, fellow?

FIRST WATCHMAN And that Count Claudio did mean, upon his words, to

disgrace Hero before the whole assembly, and not marry her.

DOGBERRY O villain! thou wilt be condemn'd into everlasting

redemption for this.

SEXTON What else? WATCHMAN This is all. SEXTON And this is

And this is more, masters, than you can deny. Prince John is this morning secretly stol'n away; Hero was in this manner accus'd, in this very manner refus'd, and upon the grief of this suddenly died. Master Constable, let these men be bound and brought to Leonato's; I will go before and show

him their examination.

[Exit.

DOGBERRY Come, let them be opinion'd. VERGES Let them be in the hands.

CONRADE Off, coxcomb.

DOGBERRY God's my life, where's the sexton? Let him write

down the Prince's officer coxcomb. Come, bind them.

Thou naughty varlet!

CONRADE Away! you are an ass, you are an ass.

DOGBERRY Dost thou not suspect my place? Dost thou not

suspect my years? O that he were here to write me down an ass! But, masters, remember that I am an ass; though it be not written down, yet forget not that I am an ass. No, thou villain, thou art full of piety, as shall be prov'd upon thee by good witness. I am a wise fellow; and, which is more, an officer; and, which is more, a householder; and, which is more, as pretty a piece of flesh as any is in Messina; and one that knows the law, go to; and a rich fellow enough, go to; and a fellow that hath

had losses; and one that hath two gowns, and everything

handsome about him. Bring him away. O that

I had been writ down an ass!

[Exeunt.

#### Othello

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

#### Enter IAGO and RODERIGO.

IAGO Here, stand behind this bulk; straight will he come.

Wear thy good rapier bare, and put it home. Quick, quick; fear nothing; I'll be at thy elbow. It makes us or it mars us; think on that,

And fix most firm thy resolution.

RODERIGO Be near at hand; I may miscarry in't.

IAGO Here, at thy hand. Be bold, and take thy stand.

[Withdraws.

RODERIGO I have no great devotion to the deed;

And yet he hath given me satisfying reasons – 'Tis but a man gone. Forth, my sword; he dies. I have rubb'd this young quat almost to the sense,

And he grows angry. Now, whether he kill Cassio

Or Cassio him, or each do kill the other, Every way makes my gain. Live Roderigo,

He calls me to a restitution large

Of gold and jewels that I bobb'd from him

As gifts to Desdemona;

It must not be. If Cassio do remain, He hath a daily beauty in his life

That makes me ugly; and besides, the Moor May unfold me to him; there stand I in much peril. No, he must die. Be 't so. I hear him coming.

#### Enter CASSIO.

**IAGO** 

RODERIGO I know his gait, 'tis he. Villain, thou diest!

[Thrusts at CASSIO.

CASSIO That thrust had been mine enemy indeed

But that my coat is better than thou know'st.

I will make proof of thine. [Draws, and wounds RODERIGO.

RODERIGO O, I am slain! [IAGO stabs CASSIO from behind in the leg, and exit.

CASSIO I am maim'd for ever. Help, ho! murder! murder! [Falls.

#### Enter OTHELLO at a distance

OTHELLO The voice of Cassio. lago keeps his word.

RODERIGO O, villain that I am! OTHELLO It is even so.

CASSIO O, help, ho! light! a surgeon!

OTHELLO 'Tis he. O brave lago, honest and just,

That hast such noble sense of thy friend's wrong! Thou teachest me – minion, your dear lies dead, And your unblest fate hies. Strumpet, I come.

Forth of my heart those charms, thine eyes, are blotted; Thy bed, lust-stain'd, shall with lust's blood be spotted.

[Exit.

#### Enter LODOVICO and GRATIANO at a distance.

CASSIO What, ho! No watch? No passage? Murder! murder!

GRATIANO 'Tis some mischance; the voice is very direful.

CASSIO O, help! LODOVICO Hark!

RODERIGO O wretched villain!

LODOVICO Two or three groan. 'Tis heavy night;

These may be counterfeits; let's think't unsafe

To come in to the cry without more help.

RODERIGO Nobody come? Then shall I bleed to death.

#### Re-enter IAGO with a light.

LODOVICO Hark!

GRATIANO Here's one comes in his shirt, with light and weapons.

IAGO Who's there? Whose noise is this that cries on murder?

LODOVICO We do not know.

IAGO Did not you hear a cry? CASSIO Here, here! For heaven's sake, help me!

IAGO What's the matter?

GRATIANO
LODOVICO
This is Othello's ancient, as I take it.
The same indeed; a very valiant fellow.
What are you here that cry so grievously?
CASSIO
Iago? O, I am spoil'd, undone by villains!

Give me some help.

IAGO O me, Lieutenant! What villains have done this?

CASSIO I think that one of them is hereabout,

And cannot make away.

IAGO O treacherous villains! –

[To LODOVICO and GRATIANO] What are you there? Come in, and give some

help.

RODERIGO O, help me there! CASSIO That's one of them.

IAGO O murd'rous slave! O villain!

[Stabs RODERIGO.

RODERIGO O damn'd lago! O inhuman dog!

IAGO Kill men i' th' dark! Where be these bloody thieves?

How silent is this town. Ho! murder! murder! What may you be? Are you of good or evil?

LODOVICO As you shall prove us, praise us.

IAGO Signior Lodovico?

LODOVICO He, sir.

IAGO I cry you mercy. Here's Cassio hurt by villains.

GRATIANO Cassio!

IAGO How is't, brother!
CASSIO My leg is cut in two.
IAGO Marry, heaven forbid!

Light, gentlemen. I'll bind it with my shirt.

# The Tempest

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

PROSPERO Behold, Sir King,

The wronged Duke of Milan, Prospero. For more assurance that a living prince Does now speak to thee, I embrace thy body;

And to thee and thy company I bid

A hearty welcome.

ALONSO Whe'er thou be'st he or no.

Or some enchanted trifle to abuse me, As late I have been, I not know. Thy pulse

Beats, as of flesh and blood; and, since I saw thee, Th' affliction of my mind amends, with which, I fear, a madness held me. This must crave – An if this be at all – a most strange story. Thy dukedom I resign, and do entreat

Thou pardon me my wrongs. But how should Prospero

Be living and be here?

PROSPERO First, noble friend,

Let me embrace thine age, whose honour cannot

Be measur'd or confin'd.

GONZALO Whether this be

Or be not, I'll not swear.

PROSPERO You do yet taste

Some subtleties o' th' isle, that will not let you Believe things certain. Welcome, my friends all!

[Aside to Sebastian and Antonio] But you, my brace of lords, were I so minded,

No.

I here could pluck his Highness' frown upon you,

And justify you traitors; at this time

I will tell no tales.

SEBASTIAN [Aside] The devil speaks in him. PROSPERO

For you, most wicked sir, whom to call brother Would even infect my mouth, I do forgive Thy rankest fault – all of them; and require My dukedom of thee, which perforce I know

Thou must restore.

ALONSO If thou beest Prospero,

Give us particulars of thy preservation;

How thou hast met us here, whom three hours since Were wreck'd upon this shore; where I have lost – How sharp the point of this remembrance is! –

My dear son Ferdinand.

PROSPERO I am woe for't, sir.

ALONSO Irreparable is the loss; and patience

Says it is past her cure.

PROSPERO I rather think

You have not sought her help, of whose soft grace

For the like loss I have her sovereign aid,

And rest myself content.

ALONSO You the like loss!

PROSPERO As great to me as late; and, supportable

To make the dear loss, have I means much weaker

Than you may call to comfort you, for I

Have lost my daughter.

ALONSO A daughter!

O heavens, that they were living both in Naples, The King and Queen there! That they were, I wish

Myself were mudded in that oozy bed

Where my son lies. When did you lose your daughter!

PROSPERO In this last tempest. I perceive these lords At this encounter do so much admire

That they devour their reason, and scarce think Their eyes do offices of truth, their words Are natural breath; but, howsoe'er you have Been justled from your senses, know for certain

That I am Prospero, and that very duke

Which was thrust forth of Milan; who most strangely Upon this shore, where you were wreck'd, was landed

To be the lord on't. No more yet of this; For 'tis a chronicle of day by day, Not a relation for a breakfast, nor Befitting this first meeting. Welcome, sir;

This cell's my court; here have I few attendants, And subjects none abroad; pray you, look in. My dukedom since you have given me again,

I will requite you with as good a thing; At least bring forth a wonder, to content ye

As much as me my dukedom.

#### 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.** Discuss how Shakespeare uses the relationship between Antony and Cleopatra to present personal and political conflict in the play. [80]

#### Or,

**7.** "Authority melts from me." Explore Shakespeare's presentation of different types of authority in *Antony and Cleopatra*. [80]

#### King Lear

#### Either,

8. "In *King Lear*, Shakespeare presents a disintegrating world." In the light of this comment, discuss Shakespeare's presentation of chaos and disorder in *King Lear*. [80]

#### Or,

**9.** "A victim of an unjust society or a stereotypical villain?" In the light of this comment, consider Shakespeare's presentation of Edmund in *King Lear.* [80]

# **Much Ado About Nothing**

#### Either,

**10.** "An unconventional female who challenges patriarchal order." In the light of this statement, discuss Shakespeare's presentation of Beatrice in *Much Ado About Nothing.* [80]

# Or,

**11.** Discuss how Shakespeare presents the significance of male honour in Elizabethan society in *Much Ado About Nothing.* [80]

#### Othello

#### Either,

**12.** Discuss how Shakespeare uses the relationship between Othello and Desdemona to present personal and social issues in *Othello*. [80]

#### Or,

**13.** "O, I have lost my reputation!" Discuss how Shakespeare presents the importance of reputation and honour in *Othello*. [80]

# The Tempest

#### Either,

**14.** How far do you agree with the view that "in *The Tempest*, Shakespeare presents a world where true freedom cannot exist"? [80]

## Or,

**15.** "A victim of social injustice rather than a savage beast." In the light of this statement, consider Shakespeare's presentation of Caliban in *The Tempest*. [80]

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