

GCE A LEVEL - NEW

1710U30-1



ENGLISH LANGUAGE AND LITERATURE – A2 unit 3 Shakespeare

THURSDAY, 15 JUNE 2017 – 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 how Shakespeare presents the characters and situation in this extract from Act 4, Scene 2. [40]

ANTONY He will not fight with me, Domitius?

ENOBARBUS No.

ANTONY Why should he not?

ENOBARBUS He thinks, being twenty times of better fortune,

He is twenty men to one.

ANTONY To-morrow, soldier,

By sea and land I'll fight. Or I will live, Or bathe my dying honour in the blood

Shall make it live again. Woo't thou fight well?

ENOBARBUS I'll strike, and cry 'Take all'.

ANTONY Well said; come on.

Call forth my household servants; let's to-night

Be bounteous at our meal.

Enter three or four Servitors

Give me thy hand,

Thou hast been rightly honest. So hast thou;

Thou, and thou, and thou. You have serv'd me well,

And kings have been your fellows.

CLEOPATRA [Aside to Enobarbus] What means this?

ENOBARBUS [Aside to Cleopatral] Tis one of those odd tricks which sorrow shoots

Out of the mind.

ANTONY And thou art honest too.

I wish I could be made so many men, And all of you clapp'd up together in An Antony, that I might do you service

So good as you have done.

SERVANT The gods forbid!

ANTONY Well, my good fellows, wait on me to-night.

Scant not my cups, and make as much of me As when mine empire was your fellow too,

And suffer'd my command.

CLEOPATRA [Aside to Enobarbus] What does he mean? ENOBARBUS [Aside to Cleopatra] To make his followers weep.

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.

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Or,

King Lear

2. By focusing closely on the linguistic and literary techniques used, explore how Shakespeare presents Lear's state of mind in this extract from Act 3, Scene 4. [40]

Storm still. Enter LEAR, KENT, and Fool.

KENT Here is the place, my lord; good my lord, enter.

The tyranny of the open night's too rough

For nature to endure.

LEAR Let me alone.

KENT Good my lord, enter here.

LEAR Wilt break my heart?

KENT I had rather break mine own. Good my lord, enter. LEAR Thou think'st 'tis much that this contentious storm

Invades us to the skin; so 'tis to thee, But where the greater malady is fix'd,

The lesser is scarce felt. Thou'dst shun a bear;

But if thy flight lay toward the roaring sea,

Thou'dst meet the bear i' th' mouth. When the mind's free.

The body's delicate; this tempest in my mind Doth from my senses take all feeling else Save what beats there. Filial ingratitude! Is it not as this mouth should tear this hand

For lifting food to't? But I will punish home.

No, I will weep no more. In such a night,

To shut me out! Pour on; I will endure. In such a night as this! O Regan, Goneril!

Your old kind father, whose frank heart gave all!

O, that way madness lies; let me shun that;

No more of that.

KENT Good my lord, enter here.

LEAR Prithee, go in thyself; seek thine own ease.
This tempest will not give me leave to ponder
On things would hurt me more. But I'll go in.

[To the Fool] In, boy; go first. - You house-less poverty -

Nay, get thee in. I'll pray, and then I'll sleep.

[Exit Fool.

Poor naked wretches, whereso'er you are,
That bide the pelting of this pitiless storm,
How shall your houseless heads and unfed sides,
Your loop'd and window'd raggedness, defend you
From seasons such as these? O, I have ta'en
Too little care of this! Take physic, pomp;
Expose thyself to feel what wretches feel,
That thou mayst shake the superflux to them,
And show the heavens more just.

Or,

Much Ado About Nothing

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 preceptial 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.

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Othello

4. By focusing closely on the linguistic and literary techniques used, explore Shakespeare's presentation of lago 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 IAGO With him! Why, 'tis not possible.

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

RODERIGO

I cannot believe that in her; she's full of most

blest condition.

alreadv.

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

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!

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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 2, Scene 1. [40]

ANTONIO Here lies your brother,

No better than the earth he lies upon,

If he were that which now he's like – that's dead; Whom I with this obedient steel, three inches of it, Can lay to bed for ever; whiles you, doing thus,

To the perpetual wink for aye might put This ancient morsel, this Sir Prudence, who Should not upbraid our course. For all the rest, They'll take suggestion as a cat laps milk; They'll tell the clock to any business that

We say befits the hour.

SEBASTIAN Thy case, dear friend,

Shall be my precedent; as thou got'st Milan, I'll come by Naples. Draw thy sword. One stroke Shall free thee from the tribute which thou payest;

And I the king shall love thee.

ANTONIO Draw together;

And when I rear my hand, do you the like,

To fall it on Gonzalo.

SEBASTIAN O, but one word.

[They talk apart.

Re-enter ARIEL, invisible, with music and song.

ARIEL My master through his art foresees the danger That you, his friend, are in; and sends me forth –

For else his project dies – to keep them living.

[Sings in Gonzalo's ear.

While you here do snoring lie,

Open-ey'd conspiracy
His time doth take.
If of life you keep a care,
Shake off slumber, and beware.

Awake, awake!

ANTONIO Then let us both be sudden.

GONZALO Now, good angels

Preserve the king. [They wake.

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ALONSO Why, how now? – Ho, awake! –

Why are you drawn?

Wherefore this ghastly looking?

GONZALO What's the matter?

SEBASTIAN Whiles we stood here securing your repose.

Even now, we heard a hollow burst of bellowing Like bulls, or rather lions; did't not wake you?

It struck mine ear most terribly.

ALONSO I heard nothing.

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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 GONZALO Heard you this, 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.

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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]

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