

A



**GCSE**

**ENGLISH LITERATURE**

**Paper 2 Shakespeare and unseen poetry**

**8702/2**

**Time allowed: 1 hour 45 minutes**

**For this paper you must have:**

- **an AQA 16-page Answer Book.**

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## **INSTRUCTIONS**

- **Use black ink or black ball-point pen. Do NOT use pencil.**
- **Write the information required on the front of your answer book. The PAPER REFERENCE is 8702/2. Answer ONE question from SECTION A and BOTH questions in SECTION B.**
- **You must NOT use a dictionary.**

## **INFORMATION**

- **The marks for questions are shown in brackets.**
- **The maximum mark for this paper is 70.**
- **AO4 will be assessed in SECTION A and SECTION B. AO4 assesses the following skills: use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.**
- **There are 30 marks for SECTION A with 4 additional marks available for AO4**
- **There are 24 marks for SECTION B question 07.1 with 4 additional marks available for AO4**
- **There are 8 marks for SECTION B question 07.2**

**DO NOT TURN OVER UNTIL TOLD TO DO SO**

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**SECTION A**

<b>Shakespeare</b>	<b>Question</b>	<b>Page</b>
<b>'Macbeth'</b>	<b>01</b>	<b>6–9</b>
<b>'Romeo and Juliet'</b>	<b>02</b>	<b>10–11</b>
<b>'The Tempest'</b>	<b>03</b>	<b>12–15</b>
<b>'The Merchant of Venice'</b>	<b>04</b>	<b>16–17</b>
<b>'Much Ado About Nothing'</b>	<b>05</b>	<b>18–19</b>
<b>'Julius Caesar'</b>	<b>06</b>	<b>20–23</b>

**SECTION B**

	<b>Question</b>	<b>Page</b>
<b>Unseen poetry</b>	<b>07.1</b>	<b>24–25</b>
	<b>07.2</b>	<b>26–27</b>

**[Turn over]**

## SECTION A: Shakespeare

Answer ONE question from this section on your chosen text.

EITHER

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‘Macbeth’

Read the following extract from Act 2 Scene 2 of ‘Macbeth’ and then answer the question that follows.

At this point in the play, Macbeth has murdered Duncan and has returned to Lady Macbeth.

**MACBETH** Methought I heard a voice cry, ‘Sleep no more:

Macbeth does murder sleep’, the innocent sleep,  
 Sleep that knits up the ravelled sleeve of care,  
 The death of each day’s life, sore labour’s bath,  
 5 Balm of hurt minds, great nature’s second  
 course,  
 Chief nourisher in life’s feast.

**LADY MACBETH** What do you mean?

**MACBETH** Still it cried, ‘Sleep no more’ to all the house;

‘Glamis hath murdered sleep’, and therefore  
 Cawdor

10 Shall sleep no more: Macbeth shall sleep no  
more.

LADY MACBETH Who was it, that thus cried? Why,  
worthy thane,

You do unbend your noble strength to think  
So brain-sickly of things. Go get some water  
And wash this filthy witness from your hand.

15 Why did you bring these daggers from the place?  
They must lie there. Go carry them and smear  
The sleepy grooms with blood.

MACBETH I'll go no more.

I am afraid to think what I have done;

20 Look on't again, I dare not.

LADY MACBETH Infirm of purpose!

Give me the daggers. The sleeping and the dead  
Are but as pictures; 'tis the eye of childhood  
That fears a painted devil. If he do bleed,

25 I'll gild the faces of the grooms withal,  
For it must seem their guilt.

[Turn over]

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**Starting with this conversation, explore how Shakespeare presents the relationship between Macbeth and Lady Macbeth.**

**Write about:**

- **how Shakespeare presents their relationship in this extract**
- **how Shakespeare presents the relationship between Macbeth and Lady Macbeth in the play as a whole.**

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

OR

02

'Romeo and Juliet'

Read the following extract from Act 3 Scene 2 of 'Romeo and Juliet' and then answer the question that follows.

At this point in the play, the Nurse has told Juliet that Romeo has killed Tybalt and has been banished from Verona.

**JULIET** O serpent heart, hid with a flow'ring face!  
 Did ever dragon keep so fair a cave?  
 Beautiful tyrant, fiend angelical!  
 Dove-feathered raven, wolvish-ravening lamb!  
 5 Despised substance of divinest show!  
 Just opposite to what thou justly seem'st,  
 A damnèd saint, an honourable villain!  
 O nature, what hadst thou to do in hell  
 When thou didst bower the spirit of a fiend  
 10 In mortal paradise of such sweet flesh?  
 Was ever book containing such vile matter  
 So fairly bound? O that deceit should dwell  
 In such a gorgeous palace!

**NURSE** There's no trust,  
 15 No faith, no honesty in men, all perjured,  
 All forsworn, all naught, all dissemblers.

Ah, where's my man? Give me some aqua-vitae;  
These griefs, these woes, these sorrows make me  
old.

Shame come to Romeo!

- 20 JULIET Blistered be thy tongue  
For such a wish! he was not born to shame:  
Upon his brow shame is ashamed to sit;  
For 'tis a throne where honour may be crowned  
Sole monarch of the universal earth.
- 25 O what a beast was I to chide at him!

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Starting with this conversation, explore how far Shakespeare presents Juliet as a female character with strong emotions.

Write about:

- how Shakespeare presents Juliet in this extract
- how far Shakespeare presents Juliet as a female character with strong emotions in the play as a whole.

[30 marks]

AO4 [4 marks]

[Turn over]

OR

03

'The Tempest'

Read the following extract from Act 1 Scene 2 of 'The Tempest' and then answer the question that follows.

At this point in the play Prospero and Miranda go to see Caliban.

MIRANDA 'Tis a villain, sir,  
I do not love to look on.

PROSPERO But as 'tis  
We cannot miss him. He does make our fire,  
5 Fetch in our wood, and serves in offices  
That profit us. What ho! Slave! Caliban!  
Thou earth, thou! Speak!

CALIBAN (*Within*) There's wood enough within.

PROSPERO Come forth, I say; there's other  
business for thee.

10 Come, thou tortoise, when?

*Enter ARIEL like a water-nymph*

Fine apparition! My quaint Ariel,  
Hark in thine ear.

*[Whispers to Ariel]*

15 ARIEL My lord, it shall be done. *Exit*

**PROSPERO** Thou poisonous slave, got by the  
devil himself

Upon thy wicked dam, come forth.

*Enter CALIBAN*

**CALIBAN** As wicked dew as e'er my mother  
brushed

20 With raven's feather from unwholesome fen  
Drop on you both! A south-west blow on ye,  
And blister you all o'er!

**PROSPERO** For this, be sure, tonight thou shalt  
have cramps,

Side-stitches that shall pen thy breath up;  
urchins

25 Shall, for that vast of night that they may work,  
All exercise on thee; thou shalt be pinched  
As thick as honeycomb, each pinch more  
stinging

Than bees that made 'em.

[Turn over]

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03

**Starting with this moment in the play, explore how Shakespeare presents the difficult relationship between Prospero and Caliban.**

**Write about:**

- **how Shakespeare presents their relationship in this extract**
- **how Shakespeare presents the difficult relationship between Prospero and Caliban in the play as a whole.**

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

OR

04

**'The Merchant of Venice'**

**Read the following extract from Act 3 Scene 2 of 'The Merchant of Venice' and then answer the question that follows.**

**At this point in the play, Bassanio is about to make his choice from the three caskets. His choice will decide whether or not he can marry Portia.**

**PORTIA I could teach you**

**How to choose right, but then I am forsworn.**

**So will I never be. So may you miss me;**

**But if you do, you'll make me wish a sin,**

**5 That I had been forsworn. Beshrew your eyes!**

**They have o'erlooked me and divided me:**

**One half of me is yours, the other half yours –**

**Mine own, I would say: but if mine, then yours,**

**And so all yours. O these naughty times**

**10 Put bars between the owners and their rights!**

**And so though yours, not yours. Prove it so,**

**Let Fortune go to hell for it, not I.**

**I speak too long, but 'tis to peize the time,**

**To eche it, and to draw it out in length,**

**15 To stay you from election.**



**BASSANIO** Let me choose,  
For as I am, I live upon the rack.

**PORTIA** Upon the rack, Bassanio? Then confess  
What treason there is mingled with your love.

20 **BASSANIO** None but that ugly treason of mistrust  
Which makes me fear th' enjoying of my love.  
There may as well be amity and life  
'Tween snow and fire, as treason and my love.

**PORTIA** Ay, but I fear you speak upon the rack  
25 Where men enforced do speak anything.

**BASSANIO** Promise me life and I'll confess the  
truth.

**PORTIA** Well then, confess and live.

0	4
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Starting with this conversation, explore how Shakespeare presents the relationship between Portia and Bassanio.

Write about:

- how Shakespeare presents their relationship in this extract
- how Shakespeare presents the relationship between Portia and Bassanio in the play as a whole.

[30 marks]

AO4 [4 marks]

[Turn over]

OR

05

**'Much Ado About Nothing'**

Read the following extract from Act 3 Scene 1 of 'Much Ado About Nothing' and then answer the question that follows.

At this point in the play, Hero and Ursula prepare to trick Beatrice into believing that Benedick loves her.

**HERO** Now, Ursula, when Beatrice doth come,  
 As we do trace this alley up and down,  
 Our talk must only be of Benedick:  
 When I do name him, let it be thy part,  
 5 To praise him more than ever man did merit:  
 My talk to thee must be how Benedick  
 Is sick in love with Beatrice: of this matter  
 Is little Cupid's crafty arrow made,  
 That only wounds by hearsay: now begin,

10 *Enter* **BEATRICE**

For look where Beatrice like a lapwing runs  
 Close by the ground, to hear our conference.

**URSULA** The pleasant'st angling is to see the fish  
 Cut with her golden oars the silver stream,  
 15 And greedily devour the treacherous bait:  
 So angle we for Beatrice, who even now,  
 Is couchèd in the woodbine coverture:

Fear you not my part of the dialogue.

HERO Then go we near her, that her ear lose  
nothing

20 Of the false sweet bait that we lay for it:  
No truly, Ursula, she is too disdainful,  
I know her spirits are as coy and wild,  
As haggards of the rock.

URSULA But are you sure,

25 That Benedick loves Beatrice so entirely?

HERO So says the prince, and my new trothèd  
lord.

0	5
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Starting with this conversation, explore how Shakespeare presents characters plotting to affect romantic relationships in 'Much Ado About Nothing'.

Write about:

- how Shakespeare presents Hero and Ursula plotting in this extract
- how Shakespeare presents characters plotting to affect romantic relationships in the play as a whole.

[30 marks]

AO4 [4 marks]

[Turn over]

OR

06

'Julius Caesar'

Read the following extract from Act 1 Scene 2 of 'Julius Caesar' and then answer the question that follows.

At this point in the play, Cassius and Brutus are discussing Caesar as a leader. Cassius remembers when Caesar dared him to swim to a distant point.

**CASSIUS** The torrent roared, and we did  
buffet it

With lusty sinews, throwing it aside  
And stemming it with hearts of controversy.

5 But ere we could arrive the point proposed,  
Caesar cried, 'Help me, Cassius, or I sink!'

Ay, as Aeneas, our great ancestor,  
Did from the flames of Troy upon his  
shoulder

The old Anchises bear, so from the waves of  
Tiber

10 Did I the tired Caesar. And this man  
Is now become a god, and Cassius is  
A wretched creature and must bend his  
body

If Caesar carelessly but nod on him.  
He had a fever when he was in Spain,  
And when the fit was on him I did mark  
15 How he did shake. 'Tis true, this god did  
shake,  
His coward lips did from their colour fly,  
And that same eye whose bend doth awe the  
world  
Did lose his lustre. I did hear him groan,  
Ay, and that tongue of his that bade the  
Romans  
20 Mark him and write his speeches in their  
books,  
'Alas', it cried, 'give me some drink,  
Titinius',  
As a sick girl. Ye gods, it doth amaze me  
A man of such a feeble temper should  
So get the start of the majestic world  
25 And bear the palm alone.

[Turn over]

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06

**Starting with this speech, explore how far Shakespeare presents Caesar as a weak leader.**

**Write about:**

- **how Shakespeare presents Caesar in this extract**
- **how far Shakespeare presents Caesar as a weak leader in the play as a whole.**

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

**SECTION B: Unseen poetry**

**Answer BOTH questions in this section.**

**A London Thoroughfare\*. 2 A.M.**

**They have watered the street,  
It shines in the glare of lamps,  
Cold, white lamps,  
And lies**

**5 Like a slow-moving river,  
Barred with silver and black.  
Cabs go down it,  
One,  
And then another.**

**10 Between them I hear the shuffling of feet.  
Tramps doze on the window-ledges,  
Night-walkers pass along the sidewalks.  
The city is squalid and sinister,  
With the silver-barred street in the midst,  
15 Slow-moving,  
A river leading nowhere.**

**Opposite my window,  
The moon cuts,  
Clear and round,  
20 Through the plum-coloured night.  
She cannot light the city;  
It is too bright.  
It has white lamps,  
And glitters coldly.**



25 I stand in the window and watch the moon.  
She is thin and lustreless,  
But I love her.  
I know the moon,  
And this is an alien city.

\*Thoroughfare: street

Amy Lowell

07.1

In 'A London Thoroughfare. 2 A.M.' how does the poet present the speaker's feelings about the city at night?

[24 marks]

AO4 [4 marks]

[Turn over]

## November Night, Edinburgh

The night tinkles like ice in glasses.  
 Leaves are glued to the pavement with frost.  
 The brown air fumes at the shop windows,  
 Tries the doors, and sidles past.

5 I gulp down winter raw. The heady  
 Darkness swirls with tenements\*.  
 In a brown fuzz of cottonwool  
 Lamps fade up crags, die into pits.

10 Frost in my lungs is harsh as leaves  
 Scraped up on paths. – I look up, there,  
 A high roof sails, at the mast-head  
 Fluttering a grey and ragged star.

The world's a bear shrugged in his den.  
 It's snug and close in the snoring night.  
 15 And outside like chrysanthemums\*  
 The fog unfolds its bitter scent.

\*tenements: blocks of flats

\*chrysanthemums: a type of flower

Norman MacCaig

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**In both 'November Night, Edinburgh' and 'A London Thoroughfare. 2 A.M.' the speakers describe attitudes towards the city at night.**

**What are the similarities AND/OR differences between the methods the poets use to present these attitudes?  
[8 marks]**

**END OF QUESTIONS**

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