

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.**

[Turn over]

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

Shakespeare	Question	Page
‘Macbeth’	01	6–9
‘Romeo and Juliet’	02	10–13
‘The Tempest’	03	14–17
‘The Merchant of Venice’	04	18–21
‘Much Ado About Nothing’	05	22–25
‘Julius Caesar’	06	26–29

SECTION B

	Question	Page
Unseen poetry	07.1	30–33
	07.2	34–35

[Turn over]

SECTION A: Shakespeare

Answer ONE question from this section on your chosen text.

EITHER

0	1
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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

[Turn over]

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.

0	1
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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

0 2

‘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**

[Turn over]

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!

0	2
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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

0 3

‘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

[Turn over]

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.

0	3
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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

0	4
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‘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.

[Turn over]

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 enforcèd do speak

anything.

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

PORTIA Well then, confess and live.

0 4

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

0	5
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‘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.

[Turn over]

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

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

0	6
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‘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.
But ere we could arrive the point
proposed,
5 **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**
Did I the tired **Caesar**. And this
man
10 **Is** now become a god, and **Cassius**
is
A wretched creature and must
bend his body
If **Caesar** carelessly but nod on
him.

[Turn over]

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.

0 6

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

[Turn over]

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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.

Frost in my lungs is harsh as leaves
10 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

07.2

**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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IB/M/CD/Jun21/8702/2/E1

