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# GCSE

# ENGLISH LITERATURE

## Paper 2 Shakespeare and unseen poetry

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Sample set (2021 exams only)

Time allowed: 1 hour 45 minutes

### Materials

For this paper you must have:

- an AQA 16-page Answer Book.

### 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 7.1 with 4 additional marks available for AO4
- There are 8 marks for **Section B** question 7.2.

**There are no questions printed on this page**

**SECTION A****Shakespeare**

	<b>Question</b>	<b>Page</b>
<i>Macbeth</i>	01	4
<i>Romeo and Juliet</i>	02	5
<i>The Tempest</i>	03	6
<i>The Merchant of Venice</i>	04	7
<i>Much Ado About Nothing</i>	05	8-9
<i>Julius Caesar</i>	06	10

**SECTION B**

	<b>Question</b>	<b>Page</b>
<b>Unseen poetry</b>	07.1	11
	07.2	12

**Turn over for Section A**

**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 1 Scene 3 of *Macbeth* and then answer the question that follows.

At this point in the play, after receiving The Witches' prophecies, Macbeth and Banquo have just been told that Duncan has made Macbeth Thane of Cawdor.

**BANQUO**

But 'tis strange,

And oftentimes, to win us to our harm,  
The instruments of darkness tell us truths;  
Win us with honest trifles, to betray's

5 In deepest consequence. –  
Cousins, a word, I pray you.

**MACBETH [Aside]**

Two truths are told,

As happy prologues to the swelling act  
Of the imperial theme. – I thank you, gentlemen. –

10 This supernatural soliciting  
Cannot be ill, cannot be good. If ill,  
Why hath it given me earnest of success,  
Commencing in a truth? I am Thane of Cawdor.  
If good, why do I yield to that suggestion,

15 Whose horrid image doth unfix my hair  
And make my seated heart knock at my ribs  
Against the use of nature? Present fears  
Are less than horrible imaginings.

My thought, whose murder yet is but fantastical,  
20 Shakes so my single state of man that function  
Is smothered in surmise, and nothing is,  
But what is not.

0	1
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Starting with this moment in the play, explore how Shakespeare presents the attitudes of Macbeth and Banquo towards the supernatural.

Write about:

- how Shakespeare presents the attitudes of Macbeth and Banquo towards the supernatural in this extract
- how Shakespeare presents the attitudes of Macbeth and Banquo towards the supernatural in the play as a whole.

**[30 marks]**  
**AO4 [4 marks]**

or

0 2

**Romeo and Juliet**

Read the following extract from Act 3 Scene 5 of *Romeo and Juliet* and then answer the question that follows.

At this point in the play, Juliet has just been told that she must marry Paris.

**CAPULET**

How now, wife,

Have you delivered to her our decree?

**LADY CAPULET**

Ay, sir, but she will none, she gives you thanks.

I would the fool were married to her grave.

**CAPULET**

- 5 Soft, take me with you, take me with you, wife.  
How, will she none? doth she not give us thanks?  
Is she not proud? doth she not count her blest,  
Unworthy as she is, that we have wrought  
So worthy a gentleman to be her bride?

**JULIET**

- 10 Not proud you have, but thankful that you have:  
Proud can I never be of what I hate,  
But thankful even for hate that is meant love.

**CAPULET**

How how, how how, chopt-logic? What is this?  
'Proud', and 'I thank you', and 'I thank you not',

- 15 And yet 'not proud', mistress minion you?  
Thank me no thankings, nor proud me no prouds,  
But fettle your fine joints 'gainst Thursday next,  
To go with Paris to Saint Peter's Church,  
Or I will drag thee on a hurdle thither.  
20 Out, you green-sickness carrion! out, you baggage!  
You tallow-face!

0 2

Starting with this moment in the play, explore how Shakespeare presents relationships between adults and young people in *Romeo and Juliet*.

Write about:

- how Shakespeare presents relationships between adults and young people at this moment in the play
- how Shakespeare presents relationships between adults and young people in the play as a whole.

[30 marks]  
AO4 [4 marks]

Turn over for the next question

Turn over ►

or

0 3

**The Tempest**

Read the following extract from Act 3 Scene 1 of *The Tempest* and then answer the question that follows.

In this extract, Ferdinand has been put to work by Prospero and Miranda has come to help him.

**MIRANDA**

I do not know

One of my sex; no woman's face remember,  
Save from my glass, mine own. Nor have I seen  
More that I may call men than you, good friend,

- 5 And my dear father. How features are abroad  
I am skillless of; but by my modesty,  
The jewel in my dower, I would not wish  
Any companion in the world but you;  
Nor can imagination form a shape  
10 Besides yourself, to like of. But I prattle  
Something too wildly, and my father's precepts  
I therein do forget.

**FERDINAND**

I am in my condition

A prince, Miranda; I do think a king –

- 15 I would not so – and would no more endure  
This wooden slavery than to suffer  
The flesh-fly blow my mouth. Hear my soul speak.  
The very instant that I saw you, did  
My heart fly to your service, there resides  
20 To make me slave to it, and for your sake  
Am I this patient log-man.

**MIRANDA**

Do you love me?

**FERDINAND**

O heaven, O earth, bear witness to this sound,  
And crown what I profess with kind event

- 25 If I speak true; if hollowly, invert  
What best is boded me to mischief. I,  
Beyond all limit of what else i' th' world,  
Do love, prize, honour you.

**MIRANDA**

I am a fool

- 30 To weep at what I'm glad of.

0 3

Starting with this conversation, explore how Shakespeare presents the romantic relationship between Miranda and Ferdinand.

Write about:

- how Shakespeare presents the romantic relationship at this moment in the play
- how Shakespeare presents the romantic relationship in the play as a whole.

[30 marks]  
AO4 [4 marks]

or

0 4

***The Merchant of Venice***

Read the following extract from Act 4 Scene 1 of *The Merchant of Venice* and then answer the question that follows.

At this point in the play, Shylock is waiting for Portia's judgement on whether he will receive his 'pound of flesh' from Antonio.

**PORTIA**

A pound of that same merchant's flesh is thine,  
The court awards it, and the law doth give it.

**SHYLOCK**

Most rightful judge!

**PORTIA**

- 5 And you must cut this flesh from off his breast;  
The law allows it, and the court awards it.

**SHYLOCK**

Most learned judge! A sentence: come, prepare.

**PORTIA**

- 10 Tarry a little, there is something else.  
This bond doth give thee here no jot of blood.  
The words expressly are 'a pound of flesh'.  
Take then thy bond, take thou thy pound of flesh,  
But in the cutting it, if thou dost shed  
15 One drop of Christian blood, thy lands and goods  
Are by the laws of Venice confiscate  
Unto the state of Venice.

**GRATIANO**

O upright judge!

Mark, Jew – O learned judge!

**SHYLOCK**

- 20 Is that the law?

**PORTIA**

Thyself shall see the Act.  
For as thou urgest justice, be assured  
Thou shalt have justice more than thou desirest.

**GRATIANO**

O learned judge! Mark, Jew: a learned judge.

0 4

Starting with this moment in the play, explore how Shakespeare presents ideas about justice in *The Merchant of Venice*.

Write about:

- how Shakespeare presents ideas about justice in this extract
- how Shakespeare presents ideas about justice in the play as a whole.

[30 marks]  
AO4 [4 marks]

Turn over ►

or

0 5

***Much Ado About Nothing***

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

At this point in the play, Benedick and Beatrice are alone for the first time.

**BEATRICE**

I wonder that you will still be talking, Signor Benedick, nobody marks you.

**BENEDICK**

What, my dear Lady Disdain! Are you yet living?

**BEATRICE**

5 Is it possible Disdain should die, while she hath such meet food to feed it, as Signor Benedick? Courtesy itself must convert to Disdain, if you come in her presence.

**BENEDICK**

Then is Courtesy a turn-coat: but it is certain I am loved of all ladies, only you excepted: and I would I could find in my heart that I had not a hard heart, for truly I love none.

**BEATRICE**

10 A dear happiness to women, they would else have been troubled with a pernicious suitor. I thank God and my cold blood, I am of your humour for that: I had rather hear my dog bark at a crow than a man swear he loves me.

**BENEDICK**

15 God keep your ladyship still in that mind, so some gentleman or other shall scape a predestinate scratched face.

**BEATRICE**

Scratching could not make it worse, an 'twere such a face as yours were.

**BENEDICK**

Well, you are a rare parrot-teacher.

**BEATRICE**

A bird of my tongue is better than a beast of yours.

**BENEDICK**

20 I would my horse had the speed of your tongue, and so good a continuer: but keep your way a God's name. I have done.

**BEATRICE**

You always end with a jade's trick: I know you of old.



0	5
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The relationship between Beatrice and Benedick is described as 'a merry war' in the play.

Starting with this conversation, explore how Shakespeare presents the relationship between Beatrice and Benedick.

Write about:

- how Shakespeare presents the relationship between Beatrice and Benedick at this moment in the play
- how Shakespeare presents the relationship between Beatrice and Benedick 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 2 Scene 1 of *Julius Caesar* and then answer the question that follows.

At this point in the play Cassius, Brutus and the other conspirators are plotting Caesar's death. Cassius has just suggested that they should murder Mark Antony too.

**BRUTUS**

Our course will seem too bloody, Caius Cassius,  
To cut the head off and then hack the limbs –  
Like wrath in death and envy afterwards –  
For Antony is but a limb of Caesar.

- 5 Let's be sacrificers, but not butchers, Caius.  
We all stand up against the spirit of Caesar,  
And in the spirit of men there is no blood.  
O, that we then could come by Caesar's spirit  
And not dismember Caesar! But, alas,
- 10 Caesar must bleed for it. And, gentle friends,  
Let's kill him boldly, but not wrathfully;  
Let's carve him as a dish fit for the gods,  
Not hew him as a carcass fit for hounds.  
And let our hearts, as subtle masters do,
- 15 Stir up their servants to an act of rage  
And after seem to chide 'em. This shall make  
Our purpose necessary, and not envious;  
Which so appearing to the common eyes,  
We shall be called purgers, not murderers.
- 20 And for Mark Antony, think not of him,  
For he can do no more than Caesar's arm  
When Caesar's head is off.

0	6
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Starting with this speech, explore how Shakespeare presents Brutus as a conspirator in *Julius Caesar*.

Write about:

- how Shakespeare presents Brutus' thoughts about the plot to kill Caesar
- how Shakespeare presents Brutus as a conspirator in the play as a whole.

**[30 marks]**  
**AO4 [4 marks]**

**Section B: Unseen poetry**

Answer **both** questions in this section.

**On Aging**

When you see me sitting quietly,  
Like a sack left on the shelf,  
Don't think I need your chattering.  
I'm listening to myself.

5 Hold! Stop! Don't pity me!  
Hold! Stop your sympathy!  
Understanding if you got it,  
Otherwise I'll do without it!

10 When my bones are stiff and aching,  
And my feet won't climb the stair,  
I will only ask one favor:  
Don't bring me no rocking chair.  
When you see me walking, stumbling,  
Don't study and get it wrong.

15 'Cause tired don't mean lazy  
And every goodbye ain't gone.  
I'm the same person I was back then,  
A little less hair, a little less chin,  
A lot less lungs and much less wind.

20 But ain't I lucky I can still breathe in.

Maya Angelou

**0 7 . 1** In 'On Aging' how does the poet present the speaker's attitudes to growing old?

**[24 marks]****AO4 [4 marks]****Turn over ►**

**Jessie Emily Schofield**

- I used to wash my grandmother's hair,  
 When she was old and small  
 And walked with a frame  
 Like a learning child.
- 5 She would turn off her hearing aid  
 And bend into the water,  
 Holding the edge of the sink with long fingers;  
 I would pour warm cupfuls over her skull  
 And wonder what it could be like
- 10 In her deaf head with eighty years of life.  
 Hers was the softest hair I ever felt,  
 Wedding dress silk on a widow;  
 But there is a photo of her  
 Sitting swathed in hair
- 15 That I imagine chestnut from the black and white,  
 Long enough to sit on.  
 Her wet head felt delicate as a birdskull  
 Worn thin by waves of age,  
 As she stood bent.
- 20 My mother's mother under my hands.

Judy Williams

07.2

In both 'Jessie Emily Schofield' and 'On Aging' the speakers describe their attitudes to the effects of growing old.

What are the similarities and/or differences between the ways the poets present these attitudes?

**[8 marks]****END OF QUESTIONS****Copyright information**

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