GCSE
ENGLISH LITERATURE

Paper 2 Shakespeare and unseen poetry

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 07.1 with 4 additional marks available for AO4
- There are 8 marks for **Section B** question 07.2

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There are no questions printed on this page

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SECTION A

Shakespeare	**Question**	**Page**
Macbeth	01	4
Romeo and Juliet	02	5
The Tempest	03	6–7
The Merchant of Venice	04	8
Much Ado About Nothing	05	9
Julius Caesar	06	10

SECTION B	**Question**	**Page**
Unseen poetry	07.1	12
	07.2	13

Turn over for Section A

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Section A: Shakespeare

Answer **one** question from this section on your chosen text.

Either

0 1 ***Macbeth***

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

At this point in the play, Macbeth is thinking of his feelings about Banquo.

MACBETH

To be thus is nothing,
But to be safely thus. Our fears in Banquo
Stick deep, and in his royalty of nature
Reigns that which would be feared. 'Tis much he dares,
And to that dauntless temper of his mind,
He hath a wisdom that doth guide his valour
To act in safety. There is none but he,
Whose being I do fear; and under him
My genius is rebuked, as it is said
Mark Antony's was by Caesar. He chid the sisters
When first they put the name of king upon me
And bade them speak to him. Then prophet-like,
They hailed him father to a line of kings.
Upon my head they placed a fruitless crown
And put a barren sceptre in my gripe,
Thence to be wrenched with an unlineal hand,
No son of mine succeeding. If't be so,
For Banquo's issue have I filed my mind;
For them, the gracious Duncan have I murdered,
Put rancours in the vessel of my peace
Only for them, and mine eternal jewel
Given to the common enemy of man,
To make them kings, the seeds of Banquo kings.
Rather than so, come Fate into the list,
And champion me to th'utterance. Who's there?

0 1 Starting with this speech, explore how Shakespeare presents Macbeth's fears.

Write about:

- how Shakespeare presents Macbeth's fears in this speech
- how Shakespeare presents Macbeth's fears in the play as a whole.

[30 marks]
AO4 [4 marks]

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or

0 2 ***Romeo and Juliet***

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

At this point in the play, Romeo is in the Capulets' orchard beneath Juliet's window. She doesn't know Romeo is there.

ROMEO
But soft, what light through yonder window breaks?
It is the east, and Juliet is the sun.
Arise, fair sun, and kill the envious moon,
Who is already sick and pale with grief
That thou, her maid, art far more fair than she.
Be not her maid, since she is envious;
Her vestal livery is but sick and green,
And none but fools do wear it; cast it off.

[JULIET *appears aloft as at a window*.]

It is my lady, O it is my love:
O that she knew she were!
She speaks, yet she says nothing; what of that?
Her eye discourses, I will answer it.
I am too bold, 'tis not to me she speaks:
Two of the fairest stars in all the heaven,
Having some business, do entreat her eyes
To twinkle in their spheres till they return.
What if her eyes were there, they in her head?
The brightness of her cheek would shame those stars,
As daylight doth a lamp; her eyes in heaven
Would through the airy region stream so bright
That birds would sing and think it were not night.
See how she leans her cheek upon her hand!
O that I were a glove upon that hand,
That I might touch that cheek!

0 2 Starting with this speech, explore how Shakespeare presents Romeo's feelings towards Juliet.

Write about:

- how Shakespeare presents Romeo's feelings towards Juliet in this speech
- how Shakespeare presents Romeo's feelings towards Juliet in the play as a whole.

[30 marks]
AO4 [4 marks]

Turn over ►

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or

0 3 ***The Tempest***

Read the following extract from Act 5 Scene 1 of *The Tempest* and then answer the question that follows.

At this point in the play, Ariel has brought together the group of characters who are under Prospero's spell. Prospero speaks to them.

PROSPERO

A solemn air, and the best comforter
To an unsettled fancy, cure thy brains,
Now useless, boiled within thy skull. There stand,
For you are spell-stopped.
Holy Gonzalo, honourable man,
Mine eyes, ev'n sociable to the show of thine,
Fall fellowly drops. The charm dissolves apace,
And as the morning steals upon the night,
Melting the darkness, so their rising senses
Begin to chase the ignorant fumes that mantle
Their clearer reason. O good Gonzalo –
My true preserver, and a loyal sir
To him thou follow'st – I will pay thy graces
Home both in word and deed. Most cruelly
Didst thou, Alonso, use me, and my daughter.
Thy brother was a furtherer in the act –
Th'art pinched for't now, Sebastian. Flesh and blood,
You, brother mine, that entertained ambition,
Expelled remorse and nature, who, with Sebastian –
Whose inward pinches therefore are most strong –
Would here have killed your king; I do forgive thee,
Unnatural though thou art. Their understanding
Begins to swell, and the approaching tide
Will shortly fill the reasonable shore
That now lies foul and muddy. Not one of them
That yet looks on me, or would know me. Ariel,
Fetch me the hat and rapier in my cell.
[*Exit Ariel*]
I will discase me, and myself present
As I was sometime Milan. Quickly, spirit,
Thou shalt ere long be free.

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0 3 Starting with this speech, explore how far Shakespeare presents Prospero as a fair man in *The Tempest*.

Write about:

- how far Shakespeare presents Prospero as a fair man in this speech
- how far Shakespeare presents Prospero as a fair man in the play as a whole.

[30 marks]
AO4 [4 marks]

Turn over for the next question

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or

0 4 ***The Merchant of Venice***

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

At this point in the play, Shylock is escorting the bankrupt Antonio to prison and is refusing to listen to Antonio's pleading.

SHYLOCK Jailer, look to him. Tell not me of mercy.
This is the fool that lent out money gratis.
Jailer, look to him.
ANTONIO Hear me yet, good Shylock –
SHYLOCK I'll have my bond, speak not against my bond;
I have sworn an oath that I will have my bond.
Thou call'dst me dog before thou hadst a cause,
But since I am a dog, beware my fangs.
The Duke shall grant me justice. I do wonder,
Thou naughty jailer, that thou art so fond
To come abroad with him at his request.
ANTONIO I pray thee hear me speak –
SHYLOCK I'll have my bond; I will not hear thee speak;
I'll have my bond, and therefore speak no more.
I'll not be made a soft and dull-eyed fool,
To shake the head, relent, and sigh, and yield
To Christian intercessors. Follow not!
I'll have no speaking, I will have my bond. *Exit*
SOLANIO It is the most impenetrable cur
That ever kept with men.
ANTONIO Let him alone.
I'll follow him no more with bootless prayers.
He seeks my life, his reason well I know:
I oft delivered from his forfeitures
Many that have at times made moan to me;
Therefore he hates me.

0 4 Starting with this conversation, explore how Shakespeare presents the relationship between Shylock and Antonio in *The Merchant of Venice*.

Write about:

- how Shakespeare presents the relationship between Shylock and Antonio in this conversation
- how Shakespeare presents the relationship between Shylock and Antonio in the play as a whole.

[30 marks]
AO4 [4 marks]

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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, Claudio has returned from war and is talking about his feelings for Hero.

CLAUDIO Benedick, didst thou note the daughter of Signor Leonato?
BENEDICK I noted her not, but I looked on her.
CLAUDIO Is she not a modest young lady?
BENEDICK Do you question me as an honest man should do, for my simple true judgment? Or would you have me speak after my custom, as being a professed tyrant to their sex?
CLAUDIO No, I pray thee speak in sober judgment.
BENEDICK Why, i'faith, methinks she's too low for a high praise, too brown for a fair praise, and too little for a great praise. Only this commendation I can afford her, that were she other than she is, she were unhandsome, and being no other, but as she is – I do not like her.
CLAUDIO Thou thinkest I am in sport. I pray thee, tell me truly how thou lik'st her?
BENEDICK Would you buy her, that you enquire after her?
CLAUDIO Can the world buy such a jewel?
BENEDICK Yea, and a case to put it into. But speak you this with a sad brow? Or do you play the flouting Jack, to tell us Cupid is a good hare-finder, and Vulcan a rare carpenter? Come, in what key shall a man take you, to go in the song?
CLAUDIO In mine eye, she is the sweetest lady that ever I looked on.
BENEDICK I can see yet without spectacles, and I see no such matter. There's her cousin, and she were not possessed with a fury, exceeds her as much in beauty as the first of May doth the last of December. But I hope you have no intent to turn husband, have you?
CLAUDIO I would scarce trust myself, though I had sworn the contrary, if Hero would be my wife.

0 5 Starting with this conversation, explore how Shakespeare presents Claudio's feelings for Hero in *Much Ado About Nothing*.

Write about:

- how Shakespeare presents Claudio's feelings for Hero in this conversation
- how Shakespeare presents Claudio's feelings for Hero in the play as a whole.

[30 marks]
AO4 [4 marks]

Turn over ►

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or

0 6 ***Julius Caesar***

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

At this point in the play, Caesar has been assassinated and Antony is addressing the conspirators. He then turns his attention to Caesar's body.

ANTONY I doubt not of your wisdom.
Let each man render me his bloody hand.
First, Marcus Brutus, will I shake with you;
Next, Caius Cassius, do I take your hand;
Now, Decius Brutus, yours; now yours, Metellus;
Yours, Cinna; and, my valiant Casca, yours;
Though last, not least in love, yours, good Trebonius.
Gentlemen all – alas, what shall I say?
My credit now stands on such slippery ground
That one of two bad ways you must conceit me,
Either a coward or a flatterer.
That I did love thee, Caesar, O, 'tis true.
If then thy spirit look upon us now,
Shall it not grieve thee dearer than thy death
To see thy Antony making his peace,
Shaking the bloody fingers of thy foes –
Most noble – in the presence of thy corse?
Had I as many eyes as thou hast wounds,
Weeping as fast as they stream forth thy blood,
It would become me better than to close
In terms of friendship with thine enemies.
Pardon me, Julius! Here wast thou bayed, brave hart,
Here didst thou fall, and here thy hunters stand,
Signed in thy spoil and crimsoned in thy Lethe.
O world! Thou wast the forest to this hart,
And this indeed, O world, the heart of thee.
How like a deer strucken by many princes
Dost thou here lie!

0 6 Starting with this speech, explore how far Shakespeare presents Antony as a loyal friend to Caesar.

Write about:

- how far Shakespeare presents Antony as a loyal friend to Caesar in this speech
- how far Shakespeare presents Antony as a loyal friend to Caesar in the play as a whole.

[30 marks]
AO4 [4 marks]

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Turn over for Section B

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Section B: Unseen poetry

Answer **both** questions in this section.

Shoulders

A man crosses the street in rain,
stepping gently, looking two times north and south,
because his son is asleep on his shoulder.

No car must splash him.
No car drive too near to his shadow.

This man carries the world's most sensitive cargo
but he's not marked.
Nowhere does his jacket say FRAGILE,
HANDLE WITH CARE.

His ear fills up with breathing.
He hears the hum of a boy's dream
deep inside him.

We're not going to be able
to live in this world
if we're not willing to do what he's doing
with one another.

The road will only be wide.
The rain will never stop falling.

Naomi Shihab Nye

0 7 . 1 In 'Shoulders', how does the poet present ideas about the importance of protecting and taking care of each other?

[24 marks]
AO4 [4 marks]

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Choices

I go to the mountain side
of the house to cut saplings*,
and clear a view to snow
on the mountain. But when I look up,
saw in hand, I see a nest clutched in
the uppermost branches.
I don't cut that one.
I don't cut the others either.
Suddenly, in every tree,
an unseen nest
where a mountain
would be.

*saplings: young trees

Tess Gallagher

0 7 . 2 In both 'Choices' and 'Shoulders' the poets present ideas about protecting and taking care of things around us.

What are the similarities **and/or** differences between the methods the poets use to present these ideas?

[8 marks]

END OF QUESTIONS

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Surname	StemUp Model Solution
Answer booklet	Write the question number in the left-hand margin at the start of each answer.

Question number

01

Shakespeare presents Macbeth's fears as the true punishment for his crimes. At first he fears the moral and spiritual cost of murder, but once he has killed Duncan his fear changes into a restless, insatiable paranoia about losing what he has stolen. In this speech fear has already become the driving force of his tyranny, and across the play Shakespeare suggests that a man who breaks the natural order can never be "safely" anything, warning a Jacobean audience that usurpation brings terror, not security.

The speech opens with a bitter paradox: "To be thus is nothing, / But to be safely thus." Macbeth has the crown, yet the word "nothing" shows that kingship without safety feels empty to him, and the caesura after "nothing" creates a pause in which his satisfaction collapses. His fear centres on Banquo, and the metaphor "Our fears in Banquo / Stick deep" suggests something lodged in him like a thorn or a blade, impossible to remove. Interestingly, the fear is mixed with admiration. Banquo has a "royalty of nature", a "dauntless temper" and a "wisdom that doth guide his valour". Macbeth's praise reveals that Banquo possesses everything he has lost: natural nobility and courage governed by reason.

Macbeth's sense of inferiority is made explicit when he admits that "under him / My genius is rebuked", comparing himself to Mark Antony overshadowed by Caesar. The classical allusion is telling, since it casts Banquo as the true ruler and Macbeth as the lesser man. His fear then turns towards the future. The images of a "fruitless crown" and a "barren sceptre" use the language of sterility to show that his ambition has produced nothing that can last, and the violent verb "wrenched" imagines his power being torn from his grip by an "unlineal hand". For

Question number

an audience in 1606, aware that King James claimed descent from Banquo, this fear is dramatically ironic: Macbeth fights against a line of kings that history, and the audience, know will triumph.

The most revealing fear is spiritual. Macbeth recognises that he has "filed" his mind and given his "eternal jewel", his soul, "to the common enemy of man". The repetition of "For Banquo's issue" and "Only for them" conveys his horror at having damned himself for someone else's children. Yet rather than repenting he defies destiny itself: "come Fate into the list, / And champion me to th'utterance." The image of a fight to the death shows how fear pushes him not towards conscience but towards more violence.

Earlier in the play, Macbeth's fears are those of a man with a conscience. On first hearing the witches' prophecy he asks why he yields to a suggestion "Whose horrid image doth unfix my hair", and he admits that "Present fears / Are less than horrible imaginings". In his Act 1 Scene 7 soliloquy he fears "the deep damnation of his taking-off", and he briefly tells his wife "We will proceed no further in this business." Lady Macbeth defeats this fear by attacking his masculinity, asking whether he is "afeard" to match his desire with action. Shakespeare suggests that Macbeth's fear of seeming unmanly is stronger than his fear of sin, which reflects contemporary ideas linking manhood to courage in war.

After the murder, fear becomes overwhelming. The rapid, fragmented exchange with Lady Macbeth in Act 2 Scene 2, with its short questions about noises and knocking, creates breathless tension that mirrors their panic. Macbeth confesses "I am afraid to think what I have done", and his inability to say "Amen" shows a terrifying sense of being cut off from God. The hyperbole of whether "all great Neptune's ocean" could wash the blood from his hand presents guilt as something

Question number

permanent.

By Act 3 his fears have multiplied. He tells his wife "O, full of scorpions is my mind, dear wife!", a metaphor of stinging, poisonous thoughts, and at the banquet Banquo's ghost turns his private terror into public spectacle. Lady Macbeth again asks "Are you a man?", but her taunt no longer works. Afterwards he admits he is "in blood / Stepped in so far" that returning is pointless, showing fear hardening into ruthless resignation.

Shakespeare's final twist is that Macbeth claims to have lost his fear entirely. In Act 5 he says "I have almost forgot the taste of fears", which sounds less like bravery than numbness. His confidence rests on the witches' equivocal promises, and when Macduff reveals he was "from his mother's womb / Untimely ripped", fear briefly returns as Macbeth says the news has "cowed my better part of man". Through this arc Shakespeare shows that fear is both Macbeth's conscience and his curse: when he obeys it he is human, and when he silences it he becomes a tyrant.

02 Shakespeare presents Romeo's feelings towards Juliet as an intense, idealising love that transforms him: it lifts him above the hatred of Verona, but its impulsive, all-consuming nature also drives him towards death. In this speech Juliet becomes the centre of his universe, and across the play Shakespeare shows how a love that sees the beloved as heavenly cannot survive in a world of feuds, fathers and fate.

The speech begins with a hushed command, "But soft", which creates a sense of reverence, as though Romeo has entered a sacred space. The question "what light through yonder window breaks?" introduces the light imagery that dominates the

Question number

play, and the metaphor "Juliet is the sun" places her at the centre of his cosmos. The imperative "Arise, fair sun, and kill the envious moon" is striking because, even in a love speech, Romeo uses the violent verb "kill". Perhaps Shakespeare hints that this love cannot escape the violence that surrounds it.

The moon is associated with Diana, goddess of chastity, and Romeo urges Juliet to cast off her "vestal livery", which he dismisses as "sick and green". This suggests desire as well as worship: he wants Juliet to leave behind virginity and become his. It also contrasts sharply with his earlier love for Rosaline, who had sworn to remain chaste, implying that Juliet offers the reciprocated love that Rosaline refused.

When Juliet appears, Romeo's language becomes breathless and simple: "It is my lady, O it is my love". The repetition and the exclamation "O" show emotion overwhelming his elaborate poetry. However, his feelings remain one-sided at this stage. "O that she knew she were!" reveals longing and uncertainty, while "She speaks, yet she says nothing" shows him interpreting her silence to suit his desire.

The extended conceit of Juliet's eyes as stars elevates her to the heavens. Her cheek "would shame those stars, / As daylight doth a lamp", and the hyperbole that birds would "think it were not night" suggests her beauty can reverse the natural order. Yet Shakespeare ends the speech on a more physical, tender note: "O that I were a glove upon that hand, / That I might touch that cheek!" The wish to be an ordinary object reveals both his yearning for closeness and a touch of comic exaggeration.

Romeo's feelings at first sight are presented as instant and absolute. At the Capulet feast he asks "Did my heart love till now? Forswear it, sight!", rejecting

Question number

his love for Rosaline in a single line. Some audiences might question how genuine such sudden love can be, especially since in Act I Scene I he spoke of Rosaline in clichéd oxymorons such as "O brawling love, O loving hate". However, Shakespeare signals a difference when the lovers first speak. Their shared sonnet, in which Romeo describes his hand as "unworthiest" and Juliet's as a "holy shrine", uses religious imagery to make their love seem pure and sacred. The fact that they complete the sonnet together suggests a love that is mutual and equal, unlike the self-absorbed suffering he felt for Rosaline.

Romeo's love is also presented as a force that defies family identity. In the balcony scene he declares that if Juliet will "Call me but love", he will "be new baptized" and abandon the name Romeo. The religious language of baptism shows his willingness to be reborn for her. For an Elizabethan audience, for whom marriage was usually arranged by parents and loyalty to family name was expected, this rejection would seem both romantic and dangerously rebellious. Even Juliet warns that their love is "too rash, too unadvised, too sudden", and Friar Lawrence cautions that "These violent delights have violent ends."

In Act 3 Scene 5, after their wedding night, Romeo's feelings become deeper and more tragic. The argument over whether the bird is "the lark" or the nightingale creates tension as dawn approaches, and his willingness to "be ta'en" and "put to death" if he stays shows that his love now outweighs his own life. The aubade form, a lovers' song of parting at dawn, reverses the light imagery of the balcony scene: daylight, once Juliet's symbol, now means separation and danger.

In the tomb, Romeo's feelings reach their final expression. He marvels that death "Hath had no power yet upon thy beauty", unknowingly creating dramatic irony because Juliet is alive. His farewell, "Eyes, look your last! / Arms, take your last

Question number

embrace!", uses parallel imperatives as a ritual of leave-taking, and his wish to "shake the yoke of inauspicious stars" recalls the "star-crossed lovers" of the Prologue. Shakespeare presents Romeo's love as genuine and transcendent, but its haste and extremity make it inseparable from death: the light he saw in Juliet's window ends in the darkness of the Capulet vault.

03 Shakespeare presents Prospero as a man whose sense of fairness is real but deeply compromised by his absolute power. In this speech he finally chooses forgiveness over revenge, rewarding loyalty and pardoning his enemies, yet throughout the play his justice is the justice of a ruler who controls everything and everyone on the island. Shakespeare invites the audience to judge whether a man can be truly fair when no one can challenge him, and arguably suggests that Prospero only becomes fully fair when he gives that power away.

The speech is fair in its careful weighing of each character. Prospero gives Gonzalo the warmest praise, calling him "Holy Gonzalo, honourable man" and "My true preserver". The adjectives "holy" and "true" elevate loyalty almost to sainthood, and his promise to "pay thy graces / Home both in word and deed" uses the language of debt, as if fairness means repaying exactly what is owed. Even more strikingly, Prospero weeps: his eyes "Fall fellowly drops". The adverb "fellowly" suggests sympathy between equals.

However, his fairness is also judicial. He names Alonso's crime directly: "Most cruelly / Didst thou, Alonso, use me, and my daughter." Sebastian is told "Th'art pinched for't now", which reminds us that Prospero has been punishing these men with magic, and the "inward pinches" Sebastian suffers suggest the torment of conscience. Prospero's fairness here resembles that of a judge who first establishes

Question number

guilt before pronouncing sentence. The sentence is a surprise: "I do forgive thee, / Unnatural though thou art." The phrase "Unnatural though thou art" shows that his forgiveness is not blind. He still condemns Antonio's betrayal of "Flesh and blood", yet he chooses mercy, which a Christian Jacobean audience would recognise as the highest form of justice.

Shakespeare reinforces this with imagery of renewal. The morning that "steals upon the night, / Melting the darkness" and the "approaching tide" that will fill the "reasonable shore" present the end of the spell as a return to reason and light. Yet the imagery also reveals Prospero's power: he has controlled their very minds, which are "spell-stopped" and "Now useless". The final lines, in which he plans to appear "As I was sometime Milan", suggest he is ready to return to ordinary rule, and his promise to Ariel, "Thou shalt ere long be free", shows him finally honouring his word.

Earlier in this scene, Shakespeare makes clear that this mercy is a choice. Prospero admits that "The rarer action is / In virtue than in vengeance", implying that revenge was his original intention and that it is Ariel's compassion that prompts him.

Prospero's treatment of Ariel complicates any view of him as simply fair. He did free Ariel from imprisonment in a pine tree, and he does eventually keep his promise of liberty. Yet when Ariel asks "Is there more toil?" and reminds him of that promise in Act I Scene 2, Prospero responds with fury, calling Ariel "malignant thing" and threatening to imprison the spirit in an oak for "twelve winters". The relationship looks less like a fair contract than one sustained by fear.

His treatment of Caliban is the strongest evidence against his fairness. He

Question number

addresses him as "Thou poisonous slave" and "Hag-seed", dehumanising insults that present Caliban as inherited evil. Caliban's protest, "This island's mine, by Sycorax my mother, / Which thou tak'st from me", gives him a claim that a modern audience may find compelling. Writing at a time when England was beginning to establish colonies in the Americas, Shakespeare allows Caliban to voice the injustice of dispossession, and his bitter line "You taught me language, and my profit on't / Is I know how to curse" suggests that Prospero's "gifts" were really tools of control. On the other hand, Prospero justifies his harshness by Caliban's attempt to violate Miranda, which a Jacobean audience would see as a serious crime. Shakespeare leaves the question open, though Prospero's final admission, "this thing of darkness I / Acknowledge mine", hints at a recognition of shared responsibility.

With Miranda and Ferdinand, Prospero is controlling but arguably fair in intention. He makes Ferdinand carry logs because "too light winning / Make the prize light", testing the prince's worth to protect his daughter. This reflects the patriarchal role of a father arranging a suitable marriage, but it also shows Prospero manipulating events like a playwright.

In the Epilogue, Prospero abandons his magic and asks the audience to set him free: "As you from crimes would pardoned be, / Let your indulgence set me free." By placing himself at the mercy of others, Prospero completes his journey. Shakespeare suggests that fairness requires not just power used wisely, but the humility to give power up, and only at the end does Prospero fully achieve it.

04 Shakespeare presents the relationship between Shylock and Antonio as one of mutual, deep-rooted hatred, fuelled by religious prejudice and commercial rivalry. In

Question number

this conversation the balance of power has shifted, and Shylock, the despised outsider, now holds the life of the Christian merchant in his hands. Across the play Shakespeare shows how each man's contempt breeds the other's, and although the ending restores Christian power, he leaves the audience uneasy about who is truly merciless.

The conversation is dominated by Shylock's refusal to listen. His opening command, "Tell not me of mercy", rejects the very quality that the Christians claim as their virtue, and the repeated "Jailer, look to him" reduces Antonio to a prisoner to be guarded. The most striking feature is the obsessive repetition of "I'll have my bond", which appears again and again in different forms. This refrain makes Shylock sound unbending, almost mechanical, as though the legal contract has replaced every human feeling. His interruptions of Antonio's "Hear me yet, good Shylock" and "I pray thee hear me speak" create a dramatic reversal: earlier in the play it was Shylock who was ignored and insulted, and now Antonio is the one who cannot make himself heard.

Shylock's language reveals that his hatred is rooted in past humiliation. "Thou call'dst me dog before thou hadst a cause, / But since I am a dog, beware my fangs." He turns Antonio's insult into a threat, suggesting that cruelty has created the monster Antonio feared. The phrase "before thou hadst a cause" is important because it implies that Antonio's contempt was unprovoked prejudice. Shylock also mocks Antonio's generosity, calling him "the fool that lent out money gratis", which reminds the audience that their rivalry is financial as well as religious: Antonio's interest-free loans undermined Shylock's business. When he refuses to become a "soft and dull-eyed fool" who will "yield / To Christian intercessors", Shylock frames his stubbornness as resistance to a whole community that has oppressed him.

Question number

Antonio, by contrast, appears resigned. His reply "Let him alone" and his recognition that his prayers are "bootless" show a passive acceptance, perhaps preparing for his self-image as a martyr in the trial. Yet his explanation is revealing: "He seeks my life, his reason well I know". Antonio believes Shylock hates him because he rescued debtors from Shylock's "forfeitures". This is only partly true, since Antonio ignores his own abuse of Shylock.

The roots of this relationship appear in Act I Scene 3. In an aside, Shylock declares "I hate him for he is a Christian", and hopes to "feed fat the ancient grudge I bear him". The metaphor of feeding presents hatred as a hunger that has grown over many years. Yet Shylock also reminds Antonio that he has called him "cut-throat dog" and would "spit upon my Jewish gaberdine". Rather than apologising, Antonio replies that he is "as like to call thee so again, / To spit on thee again". Shakespeare makes Antonio, supposedly the good Christian, openly unrepentant in his cruelty. For an Elizabethan audience, in a country from which Jews had been expelled since 1290 and where usury was condemned by the Church, Antonio's attitude would have seemed natural, but Shakespeare gives Shylock enough dignity to make the prejudice visible.

The relationship becomes even more bitter after Jessica's elopement with a Christian. In his "Hath not a Jew eyes?" speech, Shylock insists on shared humanity, then concludes that "The villainy you teach me I will execute". Here Shakespeare suggests that revenge is learned behaviour: Shylock is following the example Christians have set him. This makes the bond less a sign of innate evil than of accumulated injustice.

The court scene in Act 4 brings their relationship to its climax. Shylock's

Question number

insistence on his "pound of flesh" seems monstrous, especially as he sharpens his knife on stage. Antonio, meanwhile, calls himself "a tainted wether of the flock", presenting himself as a sacrificial animal and so aligning himself with Christian ideas of sacrifice. Portia's speech on "The quality of mercy" sets up the contrast between Christian mercy and Jewish law that the Christians use to define themselves.

Yet the resolution complicates this contrast. When Portia's legal trick reverses the bond, Antonio's "mercy" requires Shylock to "presently become a Christian" and give up his wealth. Shylock's broken response, "I am not well", is one of the most painful moments in the play. While an Elizabethan audience might have seen forced conversion as a kindness that saved his soul, a modern audience is likely to see it as a final humiliation. Shakespeare therefore presents a relationship in which neither man can see the other as fully human, and in which the line between justice and revenge becomes troublingly blurred.

05 Shakespeare presents Claudio's feelings for Hero as a love that is idealised, conventional and fragile. Claudio adores an image of Hero as a modest, perfect possession rather than knowing the real woman, and so his love collapses the moment that image is threatened. Through him, Shakespeare explores how a patriarchal society that values women for their chastity and status can turn romantic devotion into cruelty with frightening speed.

In this conversation Claudio's first question is revealing: "didst thou note the daughter of Signor Leonato?" He identifies Hero by her father rather than her name, which suggests that her family and status matter to him from the outset. His next question, "Is she not a modest young lady?", shows that the quality he

Question number

values most is modesty, the outward sign of virtue and chastity expected of an Elizabethan woman. Notably, Hero has hardly spoken in the opening scene, so Claudio's love is based on looks and reputation rather than conversation. Benedick's distinction, "I noted her not, but I looked on her", wittily exposes this: Claudio has looked, but not truly known.

The language of trade enters the conversation through Benedick's question "Would you buy her, that you enquire after her?" Claudio's reply, "Can the world buy such a jewel?", is intended as romantic praise, yet the metaphor of a jewel presents Hero as a precious object, valuable, beautiful and silent. This links to the reality of marriage in Shakespeare's time, when a bride brought property and a dowry, and Hero is Leonato's heir. Benedick bluntly adds "Yea, and a case to put it into", undercutting Claudio's idealism with a joke about possession. The audience may laugh, but the image foreshadows how easily a jewel can be judged flawed and discarded.

Claudio's statement that "In mine eye, she is the sweetest lady that ever I looked on" again emphasises sight. The phrase "In mine eye" ironically admits that this is a subjective view, and it prepares for the later moment when Claudio trusts what he sees at a window over Hero herself. Shakespeare uses the contrast between the two soldiers to suggest that Claudio's feelings, while sincere, are naive and conventional.

Claudio's insecurity is soon confirmed. He asks whether Leonato has a son, suggesting a practical interest in Hero's inheritance. Rather than wooing Hero himself, he lets Don Pedro do it for him, showing a passivity that sits uneasily with romantic passion. When Don John falsely tells him that Don Pedro is wooing Hero for himself, Claudio immediately believes it and concludes "Let every eye

Question number

negotiate for itself / And trust no agent." The commercial language of "negotiate" and "agent" shows that he thinks of courtship as a transaction.

The church scene in Act 4 shows his feelings turning into vicious contempt. Having already planned to "shame her" in the congregation, he publicly rejects her: "Give not this rotten orange to your friend". The metaphor of a fruit that looks perfect but is rotten inside reverses the earlier image of the jewel: Hero is now spoiled goods. He mocks her blushes, claiming "Behold how like a maid she blushes here!", twisting the modesty he once loved into evidence of deceit, and he refuses to "knit my soul to an approved wanton". The dramatic irony is intense, since the audience knows that Claudio has been deceived by Don John and Borachio. His public humiliation of Hero is likely to alienate the audience, especially as it is calculated rather than impulsive. In a society that saw a woman's honour as the basis of her worth, this accusation was a kind of social death, which is why the Friar's plan to pretend she has died is so fitting.

Claudio's grief after the truth is revealed is less convincing. He says Hero's image now appears "In the rare semblance that I loved it first", which suggests he loves her again only because her reputation has been restored. He hangs an epitaph declaring she was "Done to death by slanderous tongues", yet he barely acknowledges his own role and even jokes with Don Pedro before learning the truth. Most troubling for a modern audience is his willingness to marry Leonato's supposed niece, sight unseen, as a penance. This shows how interchangeable women are in his view.

When the masked bride is revealed as Hero, she declares "One Hero died defiled, but I do live". Her line suggests that the Hero Claudio slandered never really existed. The comic ending restores the marriage, but Shakespeare leaves an

Question number

uncomfortable sense that Claudio has learned little. His feelings for Hero are presented as genuine but shallow, shaped by social expectation rather than understanding, and the play's title gains a darker meaning: Claudio's love nearly destroys Hero over nothing.

06 Shakespeare presents Antony as fiercely loyal to Caesar, but his loyalty is expressed through calculation and performance as much as through grief. In this speech he must survive among the men who have just killed his friend, and across the play his devotion to Caesar becomes a political weapon that he uses with ruthless skill. Shakespeare therefore leaves the audience to judge how far Antony's loyalty is pure friendship and how far it is inseparable from his own ambition.

The speech opens with what looks like surrender. Antony's flattering "I doubt not of your wisdom" and his request that each conspirator "render me his bloody hand" seem to accept their deed. Shakespeare creates enormous tension through the ritual of handshaking, as Antony names each man in turn: "First, Marcus Brutus", "Next, Caius Cassius", and so on to "good Trebonius". The list slows the action and forces the audience to watch Antony physically touch the blood of his friend. On one level this seems a betrayal of Caesar, yet the act of naming each assassin could also be read as a quiet act of loyalty: he is memorising them, marking them out for revenge.

Antony acknowledges his own dilemma: "My credit now stands on such slippery ground". The metaphor of slippery ground evokes both the blood on the floor and the danger of his position, and he admits the conspirators must see him as "Either a coward or a flatterer". His self-awareness is striking. He knows that any outward friendship with the killers looks disloyal, and Shakespeare uses this honesty to

Question number

make his next move more powerful.

He then turns from the conspirators to the body, and the shift into direct address to Caesar reveals genuine emotion: "That I did love thee, Caesar, O, 'tis true." The simple monosyllables and the exclamation "O" convey sincerity, and his question about whether Caesar's spirit would grieve to see "thy Antony making his peace" shows that his loyalty extends beyond death. The possessive "thy Antony" defines him by his bond to Caesar. The hyperbole "Had I as many eyes as thou hast wounds" turns grief into a vivid image of weeping, implying that loyalty demands tears rather than handshakes.

The extended metaphor of the hunted deer is the emotional climax. Caesar is a "brave hart" who has been "bayed" by "hunters", and the pun on "hart" and "heart" presents him as both noble prey and the heart of the world. The conspirators are "Signed in thy spoil and crimsoned in thy Lethe", an image that strips them of their claim to be noble liberators and recasts them as bloodthirsty hunters.

When the conspirators leave, Antony's loyalty becomes unmistakable. In his soliloquy he begs pardon of the "bleeding piece of earth" for being "meek and gentle with these butchers", which confirms that his earlier friendliness was a performance. He prophesies civil war and imagines Caesar's spirit crying "havoc" and letting "slip the dogs of war". The violent imagery shows that his loyalty is now inseparable from a desire for vengeance that will devastate Rome.

In the funeral speech, Shakespeare presents Antony's loyalty through masterful rhetoric. He claims "I come to bury Caesar, not to praise him", yet the speech becomes an extended tribute. His repeated assertion that "Brutus is an honourable man" grows more ironic each time, turning the crowd against the conspirators

Question number

without ever directly accusing them. He uses Caesar's body and his mantle as visual props, identifying Brutus's stab as "the most unkindest cut of all", and the double superlative intensifies the sense of betrayal by a beloved friend. For an Elizabethan audience trained in classical rhetoric, this would be a brilliant display of persuasion, but it also raises doubts: Antony knowingly manipulates the plebeians into a riot. His comment afterwards, "Mischief, thou art afoot, / Take thou what course thou wilt", suggests a cold satisfaction rather than grief.

Act 4 complicates his loyalty further. With Octavius and Lepidus he coldly lists men to be executed, and he looks for ways to reduce the legacies in Caesar's will, the very will he used to win over the crowd. This suggests that his loyalty to Caesar's memory is now serving his own pursuit of power. Writing in 1599, when an ageing Queen Elizabeth had no heir, Shakespeare may have been exploring the fear that the death of a ruler would unleash civil war and opportunism.

By the end, however, Antony's praise of Brutus as "the noblest Roman of them all" shows a generosity that suggests he is not purely cynical. Overall, Shakespeare presents Antony as genuinely loyal to Caesar in feeling, but his loyalty finds expression through manipulation and violence, making him a loyal friend and a dangerous politician at the same time.

07.1 In "Shoulders", Naomi Shihab Nye takes a tiny, ordinary moment, a father carrying his sleeping son across a wet street, and turns it into a moral lesson for all of humanity. The poem suggests that the tenderness a parent shows a child is the model for how everyone should treat one another, and that without such care the world will remain a dangerous and hostile place.

Question number

The opening stanza presents protection through careful, deliberate movement. The man is "stepping gently, looking two times north and south", and the adverb "gently" shows how every action is shaped by his son's needs. The detail of looking "two times" rather than once suggests heightened vigilance. The reason is withheld until the end of the stanza: "because his son is asleep on his shoulder." This delay makes the child the emotional focus, and the image of sleep emphasises vulnerability and complete trust.

The second stanza shifts into firm, rule-like statements: "No car must splash him. / No car drive too near to his shadow." The anaphora of "No car" sounds like a set of commands, revealing the protective intensity of the father's thoughts. The word "shadow" is especially striking. Even the child's shadow must be kept safe, which suggests that protection extends beyond the body to everything connected to the child, perhaps his innocence or his future.

Nye then introduces the central metaphor. The man carries "the world's most sensitive cargo", and the superlative elevates the child to something infinitely precious. Yet "he's not marked." The capitalised words "FRAGILE, / HANDLE WITH CARE" visually imitate a warning label on a parcel, and their absence makes a powerful point: the people around us carry vulnerable things but there are no signs to tell us. Perhaps Nye suggests that everyone is fragile and deserves care, whether or not we can see it.

The fourth stanza moves inward to intimacy. "His ear fills up with breathing" uses the senses to show how close father and son are, and the verb "fills" suggests that the child's life occupies him completely. The metaphor "the hum of a boy's dream" is gentle and musical; "hum" evokes a soft, continuous sound, as if the dream is a small engine of life and possibility. The phrase "deep inside him" is

Question number

ambiguous, since "him" could refer to the boy or the father, implying that the father carries the son's dreams within himself.

The poem's final stanzas widen from one man to all of us. The shift to the inclusive pronoun "We're" changes the tone from description to a direct, almost didactic message: "We're not going to be able / to live in this world / if we're not willing to do what he's doing / with one another." The enjambment stretches the sentence across four lines, slowing the reader so that the conditional "if" carries real weight.

The poem ends with two stark, end-stopped lines: "The road will only be wide. / The rain will never stop falling." The road and rain become metaphors for the permanent dangers and hardships of life. Returning to the rain of the opening line gives the poem a cyclical structure, suggesting that difficulty will not go away. Yet this bleak certainty is exactly why care matters: we cannot stop the rain, but we can carry one another through it.

07.2 Both poets use a single small incident to present a wider idea about care, and both centre on a young, vulnerable life. In "Shoulders" it is a sleeping son, while in "Choices" it is "a nest clutched in / the uppermost branches". The verb "clutched" suggests the nest's precarious hold, much as the child depends entirely on his father's shoulder.

However, their perspectives differ. Nye writes in the third person, observing "A man" from outside, before turning to the inclusive "We're" to deliver a direct message to society. Gallagher uses the first person throughout, so the act of protection is a personal decision rather than a lesson. Her short, plain sentence "I

Question number

don't cut that one." marks the moment of choice, and the repetition in "I don't cut the others either" shows care expanding beyond what she can see.

The poems use nature in contrasting ways. In "Shoulders" nature is a threat: the endless rain and the wide road are metaphors for life's dangers. In "Choices" nature is what needs protecting, and the speaker gives up her own desire for "a view to snow" for its sake.

Structurally, both endings broaden the idea. Nye's two end-stopped lines suggest permanent hardship that makes care essential, while Gallagher's final short, enjambed lines imagine "an unseen nest" in every tree, "where a mountain / would be". The poem closes with something hidden but precious replacing the grand view, suggesting that care means valuing the unseen. Similarly, Nye's missing "FRAGILE" label implies that vulnerable things are rarely marked.