



GCE A LEVEL

A710U20-1



O21-A710U20-1



WEDNESDAY, 13 OCTOBER 2021 – MORNING

ENGLISH LANGUAGE AND LITERATURE

A level component 2

Drama

2 hours

A710U201
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ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

INSTRUCTIONS TO CANDIDATES

Answer **one** question in Section A and **one** question in Section B.

Write your answers in the separate answer booklet provided.

INFORMATION FOR CANDIDATES

Section A carries 72 marks (part (a) 24 marks and part (b) or (c) 48 marks) and Section B carries 48 marks.

The number of marks is given in brackets at the end of each question or part-question.

You are advised to spend approximately one hour and 15 minutes on Section A (30 minutes on (a) and 45 minutes on (b) or (c)). You are advised to spend 45 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

Answer **one** question in this section.

Each question is in **two** parts. You must answer part (a), then **either** part (b) **or** part (c) on the **set play** which you have studied.

In both **part (a)** and **part (b)** or **(c)**, you are required to:

- apply concepts and methods from integrated linguistic and literary study
- analyse how meanings are shaped

and in **part (b)** or **(c)** you are **also** required to:

- demonstrate understanding of the significance and influence of the contexts in which texts are produced and received.

Antony and Cleopatra

1. (a) By focusing closely on the linguistic and literary techniques used, explore the dramatic significance of this extract from Act 3, Scene 6. [24]

Enter OCTAVIA, with her Train.

OCTAVIA	Hail, Caesar, and my lord! hail, most dear Caesar!
CAESAR	That ever I should call thee castaway!
OCTAVIA	You have not call'd me so, nor have you cause.
CAESAR	Why have you stol'n upon us thus? You come not Like Caesar's sister. The wife of Antony Should have an army for an usher, and The neighs of horse to tell of her approach Long ere she did appear. The trees by th' way Should have borne men, and expectation fainted, Longing for what it had not. Nay, the dust Should have ascended to the roof of heaven, Rais'd by your populous troops. But you are come A market-maid to Rome, and have prevented The ostentation of our love, which left unshown Is often left unlov'd. We should have met you By sea and land, supplying every stage With an augmented greeting.
OCTAVIA	Good my lord, To come thus was I not constrain'd, but did it On my free will. My lord, Mark Antony, Hearing that you prepar'd for war, acquainted My griev'd ear withal; whereon I begg'd His pardon for return.
CAESAR	Which soon he granted, Being an obstruct 'tween his lust and him.
OCTAVIA	Do not say so, my lord.

CAESAR I have eyes upon him,
 And his affairs come to me on the wind.
 Where is he now?

OCTAVIA My lord, in Athens.
 CAESAR No, my most wronged sister: Cleopatra
 Hath nodded him to her. He hath given his empire
 Up to a whore, who now are levying
 The kings o' th' earth for war.

Either,

- (b) “*Antony and Cleopatra* presents a world without trust or loyalty, either in the political or private spheres.” Consider the play in the light of this statement. [48]

Or,

- (c) “No audience could sympathise with such an incompetent and unpredictable protagonist as Antony.” To what extent do you agree with this comment? [48]

King Lear

2. (a) By focusing closely on the linguistic and literary techniques used, explore the dramatic significance of this extract from Act 4, Scene 7. [24]

DOCTOR Please you, draw near. Louder the music there!

He draws the curtains and discovers Lear asleep in bed.

CORDELIA	O my dear father! Restoration hang Thy medicine on my lips, and let this kiss Repair those violent harms that my two sisters Have in thy reverence made.
KENT	Kind and dear princess!
CORDELIA	Had you not been their father, these white flakes Did challenge pity of them. Was this a face To be oppos'd against the warring winds? To stand against the deep dread bolted thunder? In the most terrible and nimble stroke Of quick cross lightning? to watch – poor perdu! – With this thin helm? Mine enemy's dog, Though he had bit me, should have stood that night Against my fire; and wast thou fain, poor father, To hovel thee with swine and rogues forlorn, In short and musty straw? Alack, alack! 'Tis wonder that thy life and wits at once Had not concluded all. – He wakes; speak to him.
DOCTOR	Madam, do you; 'tis fittest.
CORDELIA	How does my royal lord? How fares your Majesty?
LEAR	You do me wrong to take me out o' th' grave. Thou art a soul in bliss; but I am bound Upon a wheel of fire, that mine own tears Do scald like molten lead.
CORDELIA	Sir, do you know me?
LEAR	You are a spirit, I know. Where did you die?
CORDELIA	Still, still far wide!
DOCTOR	He's scarce awake; let him alone awhile.
LEAR	Where have I been? Where am I? Fair daylight? I am mightily abus'd. I should e'en die with pity To see another thus. I know not what to say. I will not swear these are my hands. Let's see. I feel this pin prick. Would I were assur'd Of my condition!

Either,

- (b) "Shakespeare's main concern in this play is: what is a king, and how should he behave?" Consider *King Lear* in the light of this statement. [48]

Or,

- (c) "A typical Renaissance villain." Explore the dramatic functions of Edmund in Shakespeare's *King Lear*. [48]

Much Ado About Nothing

3. (a) By focusing closely on the linguistic and literary techniques used, explore the dramatic significance of this extract from Act 3, Scene 1. [24]

[*They advance to the bower.*]

HERO	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 That Benedick loves Beatrice so entirely?
HERO	So says the Prince and my new-trothed lord.
URSULA	And did they bid you tell her of it, madam?
HERO	They did entreat me to acquaint her of it; But I persuaded them, if they lov'd Benedick, To wish him wrestle with affection, And never to let Beatrice know of it.
URSULA	Why did you so? Doth not the gentleman Deserve as full as fortunate a bed As ever Beatrice shall couch upon?
HERO	O god of love! I know he doth deserve As much as may be yielded to a man; But nature never fram'd a woman's heart Of prouder stuff than that of Beatrice. Disdain and scorn ride sparkling in her eyes, Misprising what they look on; and her wit Values itself so highly that to her All matter else seems weak. She cannot love, Nor take no shape nor project of affection, She is so self-endear'd.
URSULA	Sure, I think so; And therefore, certainly, it were not good She knew his love, lest she'll make sport at it.
HERO	Why, you speak truth. I never yet saw man, How wise, how noble, young, how rarely featur'd, But she would spell him backward. If fair-fac'd, She would swear the gentleman should be her sister; If black, why, Nature, drawing of an antic, Made a foul blot; if tall, a lance ill-headed; If low, an agate very vilely cut; If speaking, why, a vane blown with all winds; If silent, why, a block moved with none. So turns she every man the wrong side out, And never gives to truth and virtue that Which simpleness and merit purchaseth.
URSULA	Sure, sure, such carping is not commendable.

Either,

- (b) "Despite the improbable plot of the play, in *Much Ado About Nothing* Shakespeare offers a serious critique of society." To what extent do you agree with this statement? [48]

Or,

- (c) "When Benedick changes, audiences warm to him; when Claudio changes, they hate him." Consider the significance of Shakespeare's presentation of Benedick and Claudio in *Much Ado About Nothing*. [48]

Othello

4. (a) By focusing closely on the linguistic and literary techniques used, explore the dramatic significance of this extract from Act 1, Scene 2. [24]

Enter OTHELLO, IAGO, and Attendants with torches

IAGO Though in the trade of war I have slain men,
 Yet do I hold it very stuff o' th' conscience
 To do no contriv'd murder. I lack iniquity
 Sometime to do me service. Nine or ten times
 I had thought to have yerked him here under the ribs.

OTHELLO 'Tis better as it is.

IAGO Nay, but he prated,
 And spoke such scurvy and provoking terms
 Against your honour
 That, with the little godliness I have,
 I did full hard forbear him. But I pray, sir,
 Are you fast married? For be assur'd of this,
 That the magnifico is much beloved,
 And hath in his effect a voice potential
 As double as the Duke's. He will divorce you,
 Or put upon you what restraint and grievance
 That law, with all his might to enforce it on,
 Will give him cable.

OTHELLO Let him do his spite.
 My services which I have done the signiory
 Shall out-tongue his complaints. 'Tis yet to know —
 Which, when I know that boasting is an honour,
 I shall promulgate — I fetch my life and being
 From men of royal siege; and my demerits
 May speak unbonneted to as proud a fortune
 As this that I have reach'd. For know, Iago,
 But that I love the gentle Desdemona,
 I would not my unhoused free condition
 Put into circumscription and confine
 For the seas' worth.

Enter CASSIO and Officers with torches.

IAGO But look what lights come yonder.
 Those are the raised father and his friends.
 You were best go in.

OTHELLO Not I; I must be found.
 My parts, my title, and my perfect soul
 Shall manifest me rightly.

Either,

- (b) "An audience can have no sympathy for a wife-beater and murderer." Consider Shakespeare's presentation of the character Othello in the light of this statement. [48]

Or,

- (c) Explore the significance of war and the military in the play *Othello*. [48]

The Tempest

5. (a) By focusing closely on the linguistic and literary techniques used, explore the dramatic significance of this extract from Act 2, Scene 2. [24]

Another part of the island.

Enter CALIBAN, with a burden of wood.

A noise of thunder heard.

CALIBAN All the infections that the sun sucks up
From bogs, fens, flats, on Prosper fall, and make him
By inch-meal a disease! His spirits hear me,
And yet I needs must curse. But they'll nor pinch,
Fright me with urchin-shows, pitch me i' th' mire,
Nor lead me, like a firebrand, in the dark
Out of my way, unless he bid 'em; but
For every trifle are they set upon me;
Sometime like apes that mow and chatter at me,
And after bite me; then like hedgehogs which
Lie tumbling in my barefoot way, and mount
Their pricks at my footfall; sometime am I
All wound with adders, who with cloven tongues
Do hiss me into madness.

Enter TRINCULO

Lo, now, lo!
Here comes a spirit of his, and to torment me
For bringing wood in slowly. I'll fall flat;
Perchance he will not mind me.

TRINCULO Here's neither bush nor shrub to bear off any weather at all,
and another storm brewing; I hear it sing i' th' wind. Yond
same black cloud, yond huge one, looks like a foul bombard
that would shed his liquor. If it should thunder as it did before,
I know not where to hide my head. Yond same cloud cannot
choose but fall by pailfuls. What have we here? a man or a fish?
dead or alive? A fish: he smells like a fish; a very ancient and
fish-like smell; a kind of not-of-the-newest Poor-John. A strange
fish! Were I in England now, as once I was, and had but this fish
painted, not a holiday fool there but would give a piece of silver.
There would this monster make a man; any strange beast there
makes a man; when they will not give a doit to relieve a lame beggar,
they will lay out ten to see a dead Indian. Legg'd like a man, and
his fins like arms! Warm, o' my troth! I do now let loose my opinion;
hold it no longer: this is no fish, but an islander, that hath lately
suffered by a thunderbolt.
[Thunder] Alas, the storm is come again! My best way is to creep
under his gaberdine; there is no other shelter hereabout. Misery
acquaints a man with strange bedfellows. I will here shroud till the
dregs of the storm be past.

Enter STEPHANO singing; a bottle in his hand.

Either,

- (b) "In the world of *The Tempest*, opportunities for revenge are never taken." Explore the presentation of revenge in *The Tempest*. [48]

Or,

- (c) "Colonial tyrant or benevolent wizard?" Discuss Shakespeare's presentation of Prospero in *The Tempest*. [48]

Section B: Post-1900 Drama

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.

Edward Albee: *Who's Afraid Of Virginia Woolf?* (Vintage Classics)

Either,

6. "Albee aims to shock his audiences into seeing the truth about society." To what extent do you agree with this view? [48]

Or,

7. "For Albee, games are weapons of personal and social conflict." Consider the significance of games in *Who's Afraid of Virginia Woolf?*. [48]

Alan Bennett: *The History Boys* (Faber)

Either,

8. "It's not education. It's culture." Explore the presentation of literature and the arts in *The History Boys*. [48]

Or,

9. Consider Bennett's use of the characters Hector and Irwin to explore attitudes to education in *The History Boys*. [48]

Brian Friel: *Translations* (Faber)

Either,

10. Consider the dramatic functions of the women in *Translations*, and the ways in which they contribute to the presentation of Ireland and the Irish. [48]

Or,

11. Friel said that the characters in the hedge school were "representatives" of a dying cultural climate. Consider the presentation of the Baile Beag community in *Translations* in the light of this statement. [48]

Diane Samuels: *Kindertransport* (Nick Hern Books)

Either,

- 12.** Consider the ways in which Samuels shapes audience reactions to the character Lil in *Kindertransport*. [48]

Or,

- 13.** “We are forgotten. We are lost. We are destroyed.” Explore the significance of memory and forgetfulness in *Kindertransport*. [48]

Tennessee Williams: *Cat on a Hot Tin Roof* (Penguin Modern Classics)

Either,

- 14.** “The success of the play for an audience depends on them having sympathy for Maggie.” To what extent does Williams create audience sympathy for her? [48]

Or,

- 15.** “A family crisis brings out the best and the worst in every member of it.” Discuss the presentation of family relationships in *Cat on a Hot Tin Roof*. [48]

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