



GCE A LEVEL – **NEW**

A710U20-1



S17-A710U20-1



ENGLISH LANGUAGE AND LITERATURE
A level component 2

Drama

THURSDAY, 22 JUNE 2017 – MORNING

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 how Shakespeare presents the character of Cleopatra in this extract from Act 2, Scene 5. [24]

Enter A Messenger.

CLEOPATRA	O! from Italy?
	Ram thou thy fruitful tidings in mine ears, That long time have been barren.
MESSENGER	Madam, madam –
CLEOPATRA	Antony's dead! If thou say so, villain, Thou kill'st thy mistress; but well and free, If thou so yield him, there is gold, and here My bluest veins to kiss – a hand that kings Have lipp'd, and trembled kissing.
MESSENGER	First, madam, he is well.
CLEOPATRA	Why, there's more gold. But, sirrah, mark, we use To say the dead are well. Bring it to that, The gold I give thee will I melt and pour Down thy ill-uttering throat.
MESSENGER	Good madam, hear me.
CLEOPATRA	Well, go to, I will. But there's no goodness in thy face. If Antony Be free and healthful – why so tart a favour To trumpet such good tidings? If not well, Thou shouldst come like a Fury crown'd with snakes, Not like a formal man.
MESSENGER	Will't please you hear me?
CLEOPATRA	I have a mind to strike thee ere thou speak'st. Yet, if thou say Antony lives, is well, Or friends with Caesar, or not captive to him, I'll set thee in a shower of gold, and hail Rich pearls upon thee.
MESSENGER	Madam, he's well.

CLEOPATRA Well said.
 MESSENGER And friends with Caesar.
 CLEOPATRA Th'art an honest man.
 MESSENGER Caesar and he are greater friends than ever.
 CLEOPATRA Make thee a fortune from me.
 MESSENGER But yet, madam –
 CLEOPATRA I do not like 'but yet'. It does allay
 The good precedence; fie upon 'but yet'!
 'But yet' is as a gaoler to bring forth
 Some monstrous malefactor. Prithee, friend,
 Pour out the pack of matter to mine ear,
 The good and bad together. He's friends with Caesar;
 In state of health, thou say'st; and, thou say'st, free.
 MESSENGER Free, madam! No; I made no such report.
 He's bound unto Octavia.
 CLEOPATRA For what good turn?
 MESSENGER For the best turn i' th' bed.
 CLEOPATRA I am pale, Charmian.
 MESSENGER Madam, he's married to Octavia.
 CLEOPATRA The most infectious pestilence upon thee!
[Strikes him down.]

Either,

- (b) Examine the different ways in which Shakespeare presents male power in *Antony and Cleopatra*. [48]

Or,

- (c) "When a man falls in love with a woman, she becomes his weakness." Explore the presentation of different attitudes towards love in *Antony and Cleopatra*. [48]

King Lear

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

Enter GONERIL.

LEAR How now, daughter! What makes that frontlet on? You are too much of late i' th' frown.

FOOL Thou wast a pretty fellow when thou hadst no need to care for her frowning; now thou art an O without a figure. I am better than thou art now: I am a fool, thou art nothing. [*To Goneril*] Yes, forsooth, I will hold my tongue; so your face bids me, though you say nothing. Mum, mum!

He that keeps nor crust nor crumb,
Weary of all, shall want some.

GONERIL [*Pointing to Lear*] That's a sheal'd peascod.
Not only, sir, this your all-licens'd fool,
But other of your insolent retinue
Do hourly carp and quarrel, breaking forth
In rank and not-to-be-endured riots. Sir,
I had thought, by making this well known unto you,
To have found a safe redress; but now grow fearful,
By what yourself too late have spoke and done,
That you protect this course, and put it on
By your allowance; which if you should, the fault
Would not scape censure, nor the redresses sleep,
Which, in the tender of a wholesome weal,
Might in their working do you that offence
Which else were shame, that then necessity
Will call discreet proceeding.

FOOL For, you know, nuncle,
The hedge-sparrow fed the cuckoo so long
That it had it head bit off by it young.
So, out went the candle, and we were left darkling.

LEAR Are you our daughter?

GONERIL I would you would make use of your good wisdom,
Whereof I know you are fraught, and put away
These dispositions which of late transform you
From what you rightly are.

FOOL May not an ass know when the cart draws the horse? Whoop,
Jug! I love thee.

LEAR Does any here know me? This is not Lear.
Does Lear walk thus? speak thus? Where are his eyes?
Either his notion weakens, or his discernings
Are lethargied. – Ha! waking? 'Tis not so. –
Who is it that can tell me who I am?

FOOL Lear's shadow.

Either,

- (b) “Edgar, I nothing am.” Consider the dramatic functions of Edgar in *King Lear*. [48]

Or,

- (c) “*King Lear* is a tragedy of family life.” How far do you agree with this interpretation of *King Lear*? [48]

Much Ado About Nothing

3. (a) By focusing closely on the linguistic and literary techniques used, explore how Shakespeare creates dramatic tension in this extract from Act 5, Scene 1. [24]

LEONATO Which is the villain? Let me see his eyes,
That when I note another man like him
I may avoid him. Which of these is he?

BORACHIO If you would know your wronger, look on me.

LEONATO Art thou the slave that with thy breath hast kill'd
Mine innocent child?

BORACHIO Yea, even I alone.

LEONATO No, not so, villain; thou beliest thyself;
Here stand a pair of honourable men,
A third is fled, that had a hand in it.
I thank you, princes, for my daughter's death;
Record it with your high and worthy deeds;
'Twas bravely done, if you bethink you of it.

CLAUDIO I know not how to pray your patience,
Yet I must speak. Choose your revenge yourself;
Impose me to what penance your invention
Can lay upon my sin; yet sinn'd I not
But in mistaking.

DON PEDRO By my soul, nor I;
And yet, to satisfy this good old man,
I would bend under any heavy weight
That he'll enjoin me to.

LEONATO I cannot bid you bid my daughter live –
That were impossible; but, I pray you both,
Possess the people in Messina here
How innocent she died; and, if your love
Can labour aught in sad invention,
Hang her an epitaph upon her tomb,
And sing it to her bones; sing it to-night.
To-morrow morning come you to my house;
And since you could not be my son-in-law,
Be yet my nephew. My brother hath a daughter,
Almost the copy of my child that's dead;
And she alone is heir to both of us.
Give her the right you should have giv'n her cousin,
And so dies my revenge.

CLAUDIO O noble sir!
Your over-kindness doth wring tears from me.
I do embrace your offer; and dispose
For henceforth of poor Claudio.

LEONATO To-morrow, then, I will expect your coming;
To-night I take my leave. This naughty man
Shall face to face be brought to Margaret,
Who, I believe, was pack'd in all this wrong,
Hir'd to it by your brother.

BORACHIO No, by my soul, she was not;
Nor knew not what she did when she spoke to me;
But always hath been just and virtuous
In anything that I do know by her.

DOGBERRY Moreover, sir, which indeed is not under white and black, this plaintiff here, the offender, did call me ass; I beseech you, let it be rememb'ed in his punishment. And also, the watch heard them talk of one Deformed; they say he wears a key in his ear and a lock hanging by it, and borrows money in God's name; the which he hath us'd so long, and never paid, that now men grow hard-hearted, and will lend nothing for God's sake. Pray you examine him upon that point.

LEONATO I thank thee for thy care and honest pains.

Either,

- (b) Examine Shakespeare's presentation of attitudes towards women in *Much Ado About Nothing*. [48]

Or,

- (c) "Comic disorder is at the centre of the play." In the light of this statement, examine the significance of the title of the play *Much Ado About Nothing*. [48]

Othello

4. (a) By focusing closely on the linguistic and literary techniques used, discuss Shakespeare's portrayal of Othello in this extract from Act 1, Scene 3. [24]

DUKE Fetch Desdemona hither.
 OTHELLO Ancient, conduct them; you best know the place.
[Exeunt Iago and Attendants.]

And, till she come, as faithful as to heaven
 I do confess the vices of my blood,
 So justly to your grave ears I'll present
 How I did thrive in this fair lady's love,
 And she in mine.

DUKE Say it, Othello.
 OTHELLO Her father lov'd me, oft invited me;
 Still question'd me the story of my life
 From year to year – the battles, sieges, fortunes,
 That I have pass'd.
 I ran it through, even from my boyish days
 To th' very moment that he bade me tell it;
 Wherein I spake of most disastrous chances,
 Of moving accidents by flood and field;
 Of hairbreadth scapes i' th' imminent deadly breach;
 Of being taken by the insolent foe
 And sold to slavery; of my redemption thence,
 And portance in my travel's history;
 Wherein of antres vast and deserts idle,
 Rough quarries, rocks, and hills whose heads touch heaven,
 It was my hint to speak – such was the process;
 And of the Cannibals that each other eat,
 The Anthropophagi, and men whose heads
 Do grow beneath their shoulders. This to hear
 Would Desdemona seriously incline;
 But still the house affairs would draw her thence;
 Which ever as she could with haste dispatch,
 She'd come again, and with a greedy ear
 Devour up my discourse. Which I observing,
 Took once a pliant hour, and found good means
 To draw from her a prayer of earnest heart
 That I would all my pilgrimage dilate,
 Whereof by parcels she had something heard,
 But not intently. I did consent,
 And often did beguile her of her tears,
 When I did speak of some distressful stroke
 That my youth suffer'd. My story being done,
 She gave me for my pains a world of sighs;
 She swore, in faith, 'twas strange, 'twas passing strange;
 'Twas pitiful, 'twas wondrous pitiful.
 She wish'd she had not heard it; yet she wish'd
 That heaven had made her such a man. She thank'd me;
 And bade me, if I had a friend that lov'd her,
 I should but teach him how to tell my story,
 And that would woo her. Upon this hint I spake;
 She lov'd me for the dangers I had pass'd,
 And I lov'd her that she did pity them.
 This only is the witchcraft I have us'd.
 Here comes the lady; let her witness it.

Either,

- (b) “Love never betrays. People do.” Explore Shakespeare’s presentation of the theme of betrayal in *Othello*. [48]

Or,

- (c) “He has no moral code, only a passion for destruction.” Consider Shakespeare’s presentation of Iago in the light of this statement. [48]

The Tempest

5. (a) By focusing closely on the linguistic and literary techniques used, explore how Shakespeare creates comedy in this extract from Act 3, Scene 2. [24]

CALIBAN I say, by sorcery he got this isle;
From me he got it. If thy greatness will
Revenge it on him – for I know thou dar'st,
But this thing dare not –

STEPHANO That's most certain.

CALIBAN Thou shalt be lord of it, and I'll serve thee.

STEPHANO How now shall this be compass'd?
Canst thou bring me to the party?

CALIBAN Yea, yea, my lord; I'll yield him thee asleep,
Where thou mayst knock a nail into his head.

ARIEL Thou liest; thou canst not.

CALIBAN What a pied ninny's this! Thou scurvy patch!
I do beseech thy greatness, give him blows,
And take his bottle from him. When that's gone
He shall drink nought but brine; for I'll not show him
Where the quick freshes are.

STEPHANO Trinculo, run into no further danger; interrupt the monster
one word further and by this hand, I'll turn my mercy out o'
doors, and make a stock-fish of thee.

TRINCULO Why, what did I? I did nothing. I'll go farther off.

STEPHANO Didst thou not say he lied?

ARIEL Thou liest.

STEPHANO Do I so? Take thou that. [*Beats him*]
As you like this, give me the lie another time.

TRINCULO I did not give the lie. Out o' your wits and hearing too? A pox
o' your bottle! This can sack and drinking do. A murrain on
your monster, and the devil take your fingers!

CALIBAN Ha, ha, ha!

STEPHANO Now, forward with your tale. –
Prithee, stand further off.

CALIBAN Beat him enough; after a little time, I'll beat him too.

STEPHANO Stand farther. Come, proceed.

CALIBAN Why, as I told thee, 'tis a custom with him
I' th' afternoon to sleep; there thou mayst brain him,
Having first seiz'd his books; or with a log
Batter his skull, or paunch him with a stake,
Or cut his wezand with thy knife. Remember
First to possess his books; for without them
He's but a sot, as I am, nor hath not
One spirit to command; they all do hate him
As rootedly as I. Burn but his books.
He has brave utensils – for so he calls them –
Which, when he has a house, he'll deck withal.
And that most deeply to consider is
The beauty of his daughter; he himself
Calls her a nonpareil. I never saw a woman,
But only Sycorax my dam and she;
But she as far surpasseth Sycorax
As great'st does least.

STEPHANO Is it so brave a lass?

CALIBAN Ay, lord; she will become thy bed, I warrant,
And bring thee forth brave brood.

STEPHANO Monster, I will kill this man; his daughter and I will be King
and Queen – save our Graces!

Either,

- (b) “Parental power and control.” Consider how far Shakespeare’s presentation of Prospero’s relationship with his daughter conforms to society’s expectations. [48]

Or,

- (c) Examine Shakespeare’s presentation of the themes of deception and trickery 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. Consider how Albee uses the character of Martha in *Who's Afraid Of Virginia Woolf?* to explore the constrictions placed upon women by society. [48]

Or,

7. "Albee believed that theatre should hold a mirror up to the world." Consider how *Who's Afraid Of Virginia Woolf?* reflects the issues of 1960s American society. [48]

Alan Bennett: *The History Boys* (Faber)

Either,

8. "A play riddled with class prejudice." How far do you agree with this interpretation of *The History Boys*? [48]

Or,

9. Explore Bennett's presentation of masculinity in *The History Boys*. [48]

Brian Friel: *Translations* (Faber)

Either,

10. "The past gives you an identity." Explore Friel's presentation of lost identity in *Translations*. [48]

Or,

11. Examine Friel's presentation of male faults and failings in *Translations*. [48]

Diane Samuels: *Kindertransport* (Nick Hern Books)

Either,

- 12.** “I will take the heart of your happiness away.” Explore the dramatic functions of the Ratcatcher in *Kindertransport*. [48]

Or,

- 13.** “Within the play, the audience sees the past and present collide.” Explore how Samuels presents the impact of the past on the present in *Kindertransport*. [48]

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

Either,

- 14.** “Williams presents an American society that does not value love.” How far do you agree with this interpretation of *Cat on a Hot Tin Roof*? [48]

Or,

- 15.** “And so tonight we’re going to make the lie true.” Explore Williams’ presentation of truth and illusion in American society in *Cat on A Hot Tin Roof*. [48]

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