



GCE A LEVEL

A710U20-1



THURSDAY, 22 MAY 2025 – MORNING

ENGLISH LANGUAGE AND LITERATURE

A level component 2

Drama

2 hours

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ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen.

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 4, Scene 6. [24]

Alexandria. Caesar's camp.

Flourish. Enter AGRIPPA, CAESAR, with DOLABELLA and ENOBARBUS.

CAESAR	Go forth, Agrippa, and begin the fight. Our will is Antony be took alive; Make it so known.	
AGRIPPA	Caesar, I shall.	[Exit.
CAESAR	The time of universal peace is near. Prove this a prosp'rous day, the three-nook'd world Shall bear the olive freely.	

Enter a Messenger.

MESSENGER	Antony Is come into the field.
CAESAR	Go charge Agrippa Plant those that have revolted in the vant, That Antony may seem to spend his fury Upon himself. [Exeunt all but Enobarbus.
ENOBARBUS	Alexas did revolt and went to Jewry on Affairs of Antony; there did dissuade Great Herod to incline himself to Caesar And leave his master Antony. For this pains Caesar hath hang'd him. Canidius and the rest That fell away have entertainment, but No honourable trust. I have done ill, Of which I do accuse myself so sorely That I will joy no more.

Enter a Soldier of Caesar's.

SOLDIER	Enobarbus, Antony Hath after thee sent all thy treasure, with His bounty overplus. The messenger Came on my guard, and at thy tent is now Unloading of his mules.
ENOBARBUS	I give it you.
SOLDIER	Mock not, Enobarbus. I tell you true. Best you saf'd the bringer Out of the host. I must attend mine office, Or would have done't myself. Your emperor Continues still a Jove. [Exit.]
ENOBARBUS	I am alone the villain of the earth, And feel I am so most. O Antony, Thou mine of bounty, how wouldst thou have paid My better service, when my turpitude Thou dost so crown with gold! This blows my heart. If swift thought break it not, a swifter mean Shall outstrike thought; but thought will do't, I feel. I fight against thee? No! I will go seek Some ditch wherein to die; the foul'st best fits My latter part of life. [Exit.]

Either,

- (b) Explore the presentation and significance of fame and reputation in *Antony and Cleopatra*. [48]

Or,

- (c) "From the very start of the play, it is clear that in *Antony and Cleopatra*, the personal is political." Explore Shakespeare's presentation of the relationship between the personal and the political in *Antony and Cleopatra*. [48]

King Lear

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

LEAR Arraign her first; 'tis Goneril. I here take my oath before this honourable assembly she kick'd the poor King her father.

FOOL Come hither, mistress. Is your name Goneril?

LEAR She cannot deny it.

FOOL Cry you mercy, I took you for a joint-stool.

LEAR And here's another, whose warp'd looks proclaim
What store her heart is made on. Stop her there!
Arms, arms, sword, fire! Corruption in the place!
False justicer, why hast thou let her scape?

EDGAR Bless thy five wits!

KENT O pity! Sir, where is the patience now
That you so oft have boasted to retain?

EDGAR [*Aside*] My tears begin to take his part so much
They mar my counterfeiting.

LEAR The little dogs and all,
Tray, Blanch, and Sweetheart, see, they bark at me.

EDGAR Tom will throw his head at them.
Avaunt, you curs!
Be thy mouth or black or white,
Tooth that poisons if it bite;
Mastiff, greyhound, mongrel grim,
Hound or spaniel, brach or lym,
Or bobtail tike or trundle-tail –
Tom will make him weep and wail;
For, with throwing thus my head,
Dogs leapt the hatch, and all are fled.
Do de, de, de. Sessa! Come, march to wakes and fairs and
market-towns. Poor Tom, thy horn is dry.

LEAR Then let them anatomize Regan; see what breeds about her
heart. Is there any cause in nature that make these hard
hearts? [*To Edgar*] You, sir, I entertain for one of my hundred;
only I do not like the fashion of your garments. You will say they
are Persian, but let them be chang'd.

KENT Now, good my lord, lie here and rest awhile.

LEAR Make no noise, make no noise; draw the curtains. So, so. We'll
go to supper i' th' morning.

FOOL And I'll go to bed at noon.

Either,

- (b) "In *King Lear*, the destruction of family relationships has more impact for an audience than the fall of a king." How far would you agree with this view of the play? [48]

Or,

- (c) Consider Shakespeare's presentation of the causes of conflict and war in *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 3. [24]

A street.

Enter DOGBERRY and his compartner VERGES, with the Watch.

DOGBERRY	Are you good men and true?
VERGES	Yea, or else it were pity but they should suffer salvation, body and soul.
DOGBERRY	Nay, that were a punishment too good for them, if they should have any allegiance in them, being chosen for the Prince's watch.
VERGES	Well, give them their charge, neighbour Dogberry.
DOGBERRY	First, who think you the most desertless man to be constable?
1 WATCH	Hugh Oatcake, sir, or George Seacoal; for they can write and read.
DOGBERRY	Come hither, neighbour Seacoal. God hath bless'd you with a good name. To be a well-favoured man is the gift of fortune; but to write and read comes by nature.
2 WATCH	Both which, Master Constable –
DOGBERRY	You have; I knew it would be your answer. Well, for your favour, sir, why, give God thanks, and make no boast of it; and for your writing and reading, let that appear when there is no need of such vanity. You are thought here to be the most senseless and fit man for the constable of the watch; therefore bear you the lantern. This is your charge: you shall comprehend all vagrom men; you are to bid any man stand, in the Prince's name.
2 WATCH	How if 'a will not stand?
DOGBERRY	Why, then, take no note of him, but let him go; and presently call the rest of the watch together, and thank God you are rid of a knave.
VERGES	If he will not stand when he is bidden, he is none of the Prince's subjects.
DOGBERRY	True, and they are to meddle with none but the Prince's subjects. You shall also make no noise in the streets; for for the watch to babble and to talk is most tolerable and not to be endured.
2 WATCH	We will rather sleep than talk; we know what belongs to a watch.

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Either,

- (b) "Audiences see Don John and his crew as nothing more than pantomime villains." Explore the presentation of Don John, Borachio and Conrade in *Much Ado About Nothing*. [48]

Or,

- (c) Discuss the uses of humour 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 4, Scene 1. [24]

OTHELLO Iago beckons me; now he begins the story.
 CASSIO She was here even now; she haunts me in every place. I was t'other day talking on the sea-bank with certain Venetians, and thither comes the bauble – by this hand, she falls me thus about my neck.
 OTHELLO Crying 'O dear Cassio!' as it were: his gesture imports it.
 CASSIO So hangs, and lolls, and weeps upon me; so hailes, and pulls me. Ha, ha, ha!
 OTHELLO Now he tells how she pluck'd him to my chamber. O, I see that nose of yours, but not that dog I shall throw't to.
 CASSIO Well, I must leave her company.

Enter BIANCA.

IAGO Before me! Look where she comes.
 CASSIO 'Tis such another fitchew! marry, a perfum'd one. What do you mean by this haunting of me?
 BIANCA Let the devil and his dam haunt you. What did you mean by that same handkerchief you gave me even now? I was a fine fool to take it. I must take out the whole work – a likely piece of work that you should find it in your chamber and know not who left it there! This is some minx's token, and I must take out the work? There – give it your hobby-horse. Wheresoever you had it, I'll take out no work on't.
 CASSIO How now, my sweet Bianca! how now! how now!
 OTHELLO By heaven, that should be my handkerchief!
 BIANCA An you'll come to supper to-night, you may; an you will not, come when you are next prepar'd for. [Exit.
 IAGO After her, after her.
 CASSIO Faith, I must; she'll rail i' th' street else.
 IAGO Will you sup there?
 CASSIO Faith, I intend so.
 IAGO Well, I may chance to see you; for I would very fain speak with you.
 CASSIO Prithee come; will you?
 IAGO Go to; say no more. [Exit Cassio.
 OTHELLO [Coming forward] How shall I murder him, Iago?

Either,

- (b) “Innocent angel or naïve victim?” Consider the presentation of Desdemona in Shakespeare’s *Othello*. [48]

Or,

- (c) Explore Shakespeare’s presentation of social status in *Othello*. [48]

- STEPHANO Monster, I will kill this man; his daughter and I will be King and Queen –
save our Graces! – and Trinculo and thyself shall be viceroys. Dost thou
like the plot, Trinculo?
- TRINCULO Excellent.
- STEPHANO Give me thy hand; I am sorry I beat thee; but while thou liv'st, keep a
good tongue in thy head.
- CALIBAN Within this half hour will he be asleep.
Wilt thou destroy him then?
- STEPHANO Ay, on mine honour.
- ARIEL This will I tell my master.
- CALIBAN Thou mak'st me merry; I am full of pleasure.
Let us be jocund; will you troll the catch
You taught me but while-ere?
- STEPHANO At thy request, monster, I will do reason, any reason. Come on, Trinculo,
let us sing. [Sings.]
- Flout 'em and scout 'em,
And scout 'em and flout 'em;
Thought is free.
- CALIBAN That's not the tune.

[Ariel plays the tune on a tabor and pipe.]

STEPHANO What is this same?

TRINCULO This is the tune of our catch, play'd by the picture of Nobody.

STEPHANO If thou beest a man, show thyself in thy likeness; if thou beest a devil, take't as thou list.

TRINCULO O, forgive me my sins!

STEPHANO He that dies pays all debts. I defy thee. Mercy upon us!

CALIBAN Art thou afraid?

STEPHANO No, monster, not I.

CALIBAN Be not afraid. The isle is full of noises,
Sounds, and sweet airs, that give delight, and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears; and sometime voices,
That, if I then had wak'd after long sleep,
Will make me sleep again; and then, in dreaming,
The clouds methought would open and show riches
Ready to drop upon me, that, when I wak'd
I cried to dream again.

STEPHANO This will prove a brave kingdom to me, where I shall have my music for nothing.

CALIBAN When Prospero is destroy'd.

STEPHANO That shall be by and by; I remember the story.

TRINCULO The sound is going away; let's follow it, and after do our work.

STEPHANO Lead, monster; we'll follow. I would I could see this taborer; he lays it on.

TRINCULO Wilt come? I'll follow, Stephano.

[Exeunt.

Either,

- (b) Explore Shakespeare's presentation of the relationships between masters and servants in *The Tempest*. [48]

Or,

- (c) Discuss the presentation of greed and ambition 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 the significance of the ending of *Who's Afraid of Virginia Woolf?* for an audience. [48]

Or,

7. Explore the presentation of different types of conflict in *Who's Afraid of Virginia Woolf?*. [48]

Alan Bennett: *The History Boys* (Faber)

Either,

8. "*The History Boys* is too funny to be a tragedy." Discuss the use and significance of humour in the play. [48]

Or,

9. "I'm a Jew. I'm small. I'm homosexual. And I live in *Sheffield*." Explore the dramatic significance of the character Posner in *The History Boys*. [48]

Brian Friel: *Translations* (Faber)

Either,

10. Explore Friel's use of the characters Sarah and Maire to present ideas about language in *Translations*. [48]

Or,

11. Discuss the use and significance of history and past events in *Translations*. [48]

Diane Samuels: *Kindertransport* (Nick Hern Books)**Either,**

- 12.** Discuss Samuels' presentation of England and Germany in *Kindertransport*. [48]

Or,

- 13.** "We have all done bad things in the last years that we regret. That is how we survive." Explore Samuels' presentation of mistakes and guilt in *Kindertransport*. [48]

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

- 14.** Explore Williams' presentation of desire and ambition in *Cat on a Hot Tin Roof*. [48]

Or,

- 15.** "The perfect all-American couple?" Consider the dramatic significance of Mae and Gooper in *Cat on a Hot Tin Roof*. [48]

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