



GCE A LEVEL

A710U20-1



WEDNESDAY, 5 JUNE 2024 – MORNING

ENGLISH LANGUAGE AND LITERATURE
A level component 2
Drama
2 hours

A710U201
01

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 2, Scene 7. [24]

POMPEY	[<i>Aside to Menas</i>] Go, hang, sir, hang! Tell me of that? Away! Do as I bid you. – Where's this cup I call'd for?
MENAS	[<i>Aside to Pompey</i>] If for the sake of merit thou wilt hear me, Rise from thy stool.
POMPEY	[<i>Aside to Menas</i>] I think th'art mad. [<i>Rises and walks aside</i>] The matter?
MENAS	I have ever held my cap off to thy fortunes.
POMPEY	Thou hast serv'd me with much faith. What's else to say? – Be jolly, lords.
ANTONY	These quicksands, Lepidus, Keep off them, for you sink.
MENAS	Wilt thou be lord of all the world?
POMPEY	What say'st thou?
MENAS	Wilt thou be lord of the whole world? That's twice.
POMPEY	How should that be?
MENAS	But entertain it, And though thou think me poor, I am the man Will give thee all the world.
POMPEY	Hast thou drunk well?
MENAS	No, Pompey, I have kept me from the cup. Thou art, if thou dar'st be, the earthly Jove; Whate'er the ocean pales or sky inclips Is thine, if thou wilt ha't.
POMPEY	Show me which way.
MENAS	These three world-sharers, these competitors, Are in thy vessel. Let me cut the cable; And when we are put off, fall to their throats. All there is thine.

MENAS

ANTONY

ENOBARBUS

Or,

- (c) Explore the presentation of gender 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 4, Scene 6. [24]

Enter GLOUCESTER, and EDGAR dressed like a peasant.

GLOUCESTER	When shall I come to th' top of that same hill?
EDGAR	You do climb up it now; look how we labour.
GLOUCESTER	Methinks the ground is even.
EDGAR	Horrible steep.
	Hark, do you hear the sea?
GLOUCESTER	No, truly.
EDGAR	Why then, your other senses grow imperfect By your eyes' anguish.
GLOUCESTER	So may it be indeed. Methinks thy voice is alter'd, and thou speak'st In better phrase and matter than thou didst.
EDGAR	Y'are much deceiv'd: in nothing am I chang'd But in my garments.
GLOUCESTER	Methinks y'are better spoken.
EDGAR	Come on, sir; here's the place. Stand still. How fearful And dizzy 'tis to cast one's eyes so low! The crows and choughs that wing the mid-way air Show scarce so gross as beetles. Half-way down Hangs one that gathers samphire – dreadful trade! Methinks he seems no bigger than his head. The fishermen that walk upon the beach Appear like mice; and yond tall anchoring bark Diminish'd to her cock; her cock, a buoy Almost too small for sight. The murmuring surge That on th' unnumb'ed idle pebble chafes Cannot be heard so high. I'll look no more; Lest my brain turn, and the deficient sight Topple down headlong.
GLOUCESTER	Set me where you stand.
EDGAR	Give me your hand. You are now within a foot Of th' extreme verge. For all beneath the moon Would I not leap upright.
GLOUCESTER	Let go my hand.
EDGAR	Here, friend, 's another purse; in it a jewel Well worth a poor man's taking. Fairies and gods Prosper it with thee! Go thou further off; Bid me farewell, and let me hear thee going.
EDGAR	Now fare ye well, good sir.
GLOUCESTER	With all my heart.
EDGAR	Why I do trifle thus with his despair Is done to cure it.
GLOUCESTER	[Kneeling] O you mighty gods! This world I do renounce, and in your sights Shake patiently my great affliction off. If I could bear it longer, and not fall To quarrel with your great opposeless wills, My snuff and loathed part of nature should Burn itself out. If Edgar live, O, bless him! [Rising] Now, fellow, fare thee well.
EDGAR	Gone, sir; farewell. [Gloucester casts himself down.]

Either,

- (b) “Although there is much cruelty in *King Lear*, Shakespeare does create compassion for the poor, the old and the outcast.” Discuss the play in the light of this statement. [48]

Or,

- (c) “When both political and family life have become corrupt, madness is inevitable.” Discuss the presentation of madness 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 2, Scene 1. [24]

ANTONIO	[To Hero] Well, niece, I trust you will be rul'd by your father.
BEATRICE	Yes, faith; it is my cousin's duty to make curtsy and say 'Father, as it please you'. But yet for all that, cousin, let him be a handsome fellow, or else make another curtsy, and say 'Father, as it please me.'
LEONATO	Well, niece, I hope to see you one day fitted with a husband.
BEATRICE	Not till God make men of some other metal than earth. Would it not grieve a woman to be over-master'd with a piece of valiant dust, to make an account of her life to a clod of wayward marl? No, uncle, I'll none: Adam's sons are my brethren; and, truly, I hold it a sin to match in my kindred.
LEONATO	Daughter, remember what I told you: if the Prince do solicit you in that kind, you know your answer.
BEATRICE	The fault will be in the music, cousin, if you be not wooed in good time. If the Prince be too important, tell him there is measure in every thing, and so dance out the answer. For, hear me, Hero: wooing, wedding, and repenting, is as a Scotch jig, a measure, and a cinquepace; the first suit is hot and hasty, like a Scotch jig, and full as fantastical; the wedding, mannerly modest, as a measure, full of state and ancientry; and then comes repentance, and, with his bad legs, falls into the cinquepace faster and faster, till he sink into his grave.
LEONATO	Cousin, you apprehend passing shrewdly.
BEATRICE	I have a good eye, uncle; I can see a church by daylight.
LEONATO	The revellers are ent'ring, brother; make good room.

[Antonio masks.]

Enter DON PEDRO, CLAUDIO, BENEDICK, BALTHASAR, DON JOHN, and BORACHIO, as maskers, with a drum.

DON PEDRO	Lady, will you walk about with your friend?
HERO	So you walk softly, and look sweetly, and say nothing, I am yours for the walk; and, especially, when I walk away.
DON PEDRO	With me in your company?
HERO	I may say so, when I please.
DON PEDRO	And when please you to say so?
HERO	When I like your favour; for God defend the lute should be like the case!

Either,

- (b) “Mistakes and misunderstanding are central to Shakespeare’s comedies.” Consider *Much Ado About Nothing* in the light of this statement. [48]

Or,

- (c) “In *Much Ado About Nothing*, Shakespeare shows us the problems of conventional attitudes to love and marriage.” Consider the play in the light of this statement. [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 3. [24]

RODERIGO Wilt thou be fast to my hopes, if I depend on the issue?
 IAGO Thou art sure of me – go make money. I have told thee often, and I retell thee again and again I hate the Moor. My cause is hearted: thine hath no less reason. Let us be conjunctive in our revenge against him. If thou canst cuckold him, thou dost thyself a pleasure, me a sport. There are many events in the womb of time which will be delivered. Traverse; go; provide thy money. We will have more of this to-morrow. Adieu.

RODERIGO Where shall we meet i' th' morning?
 IAGO At my lodging.
 RODERIGO I'll be with thee betimes.
 IAGO Go to; farewell. Do you hear, Roderigo?
 RODERIGO What say you?
 IAGO No more of drowning, do you hear?
 RODERIGO I am chang'd.
 IAGO Go to; farewell. Put money enough in your purse.
 RODERIGO I'll sell all my land. [Exit Roderigo.]
 IAGO Thus do I ever make my fool my purse;
 For I mine own gain'd knowledge should profane
 If I would time expend with such a snipe
 But for my sport and profit. I hate the Moor;
 And it is thought abroad that 'twixt my sheets
 'Has done my office. I know not if't be true;
 Yet I, for mere suspicion in that kind,
 Will do as if for surety. He holds me well;
 The better shall my purpose work on him.
 Cassio's a proper man. Let me see now:
 To get his place, and to plume up my will
 In double knavery. How, how? Let's see:
 After some time to abuse Othello's ear
 That he is too familiar with his wife.
 He hath a person and a smooth dispose
 To be suspected – fram'd to make women false.
 The Moor is of a free and open nature
 That thinks men honest that but seem to be so;
 And will as tenderly be led by th' nose
 As asses are.
 I ha't – it is engender'd. Hell and night
 Must bring this monstrous birth to the world's light. [Exit.]

Either,

- (b) “What makes the play so poignant is that Othello is both a victim and an aggressor.” Consider the presentation of the character Othello in the light of this view. [48]

Or,

- (c) “Set, as it is, in a time of international conflict, the main question at the heart of the play *Othello* is ‘Who or what is the real enemy?’” Discuss the play in the light of this statement. [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 1. [24]

GONZALO Had I plantation of this isle, my lord –
 ANTONIO He'd sow 't with nettle-seed.
 SEBASTIAN Or docks, or mallows.
 GONZALO And were the king on't, what would I do?
 SEBASTIAN Scape being drunk for want of wine.
 GONZALO I' th' commonwealth I would by contraries
 Execute all things; for no kind of traffic
 Would I admit; no name of magistrate;
 Letters should not be known; riches, poverty,
 And use of service, none; contract, succession,
 Bourn, bound of land, tilth, vineyard, none;
 No use of metal, corn, or wine, or oil;
 No occupation; all men idle, all;
 And women too, but innocent and pure;
 No sovereignty –
 SEBASTIAN Yet he would be king on't.
 ANTONIO The latter end of his commonwealth forgets the beginning.
 GONZALO All things in common nature should produce
 Without sweat or endeavour. Treason, felony,
 Sword, pike, knife, gun, or need of any engine,
 Would I not have; but nature should bring forth,
 Of its own kind, all foison, all abundance,
 To feed my innocent people.
 SEBASTIAN No marrying 'mong his subjects?
 ANTONIO None, man; all idle; whores and knaves.
 GONZALO I would with such perfection govern, sir,
 T' excel the golden age.
 SEBASTIAN Save his majesty!
 ANTONIO Long live Gonzalo!
 GONZALO And – do you mark me, sir?
 ALONSO Prithee, no more; thou dost talk nothing to me.
 GONZALO I do well believe your Highness; and did it to minister
 occasion to these gentlemen, who are of such sensible
 and nimble lungs that they always use to laugh at nothing.
 ANTONIO 'Twas you we laugh'd at.
 GONZALO Who in this kind of merry fooling am nothing to you; so you may
 continue, and laugh at nothing still.
 ANTONIO What a blow was there given!
 SEBASTIAN An it had not fall'n flat-long.
 GONZALO You are gentlemen of brave mettle; you would lift the moon out
 of her sphere, if she would continue in it five weeks without
 changing.

Either,

- (b) “The comic characters in *The Tempest* convey a serious message about the problems of European society at the time.” Consider the presentation of Stephano and Trinculo in the light of this statement. [48]

Or,

- (c) “The ending of *The Tempest* leaves many unanswered questions for an audience.” In the light of this statement, discuss the significance of the final scene (Act 5, Scene 1 and Epilogue) to the play as a whole. [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. "Although George and Nick are shown to suffer, it is Martha and Honey who are presented as the real victims in *Who's Afraid of Virginia Woolf?*". To what extent do you agree with this view? [48]

Or,

7. "Fear is at the heart of the play." In the light of this comment, discuss the significance of the title *Who's Afraid of Virginia Woolf?*. [48]

Alan Bennett: *The History Boys* (Faber)

Either,

8. "Although it is a modern play, social attitudes have changed since the writing of *The History Boys*." Discuss the play in the light of this statement. [48]

Or,

9. "Because of his social class, Rudge is a significant figure in *The History Boys*." Consider the presentation of Rudge in the play. [48]

Brian Friel: *Translations* (Faber)

Either,

10. "A spring morning. 1798. Going into battle. Do you remember, James?" Explore the presentation of memory and the past in *Translations*. [48]

Or,

11. "And the word *exogamein* means to marry outside the tribe. And you don't cross those borders casually – both sides get very angry." Consider the importance of these lines to the whole of the play *Translations*. [48]

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

12. Discuss the presentation of men and women in *Kindertransport*. [48]

Or,

13. “Eva’s culture shock on arriving in the UK is made worse by the fact that Helga and Lil are so different.” Discuss the presentation of Helga and Lil in *Kindertransport* in the light of this statement. [48]

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

14. “Although they live in a society where men have power, none of the male characters in *Cat on a Hot Tin Roof* seem happy or fulfilled.” Discuss the play in the light of this statement. [48]

Or,

15. Williams describes Big Mama as “like a Japanese wrestler” and “wearing at least half a million in flashy gems”. In what ways does the character Big Mama contribute to our understanding of the social world of the play? [48]

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