



GCE A LEVEL

A710U20-1



THURSDAY, 8 JUNE 2023 – MORNING

ENGLISH LANGUAGE AND LITERATURE
A level component 2

Drama

2 hours

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 2. [24]

Alexandria. Cleopatra's palace.

Enter ANTONY, CLEOPATRA, ENOBARBUS, CHARMIAN, IRAS, ALEXAS, with Others.

ANTONY	He will not fight with me, Domitius?
ENOBARBUS	No.
ANTONY	Why should he not?
ENOBARBUS	He thinks, being twenty times of better fortune, He is twenty men to one.
ANTONY	To-morrow, soldier, By sea and land I'll fight. Or I will live, Or bathe my dying honour in the blood Shall make it live again. Woo't thou fight well?
ENOBARBUS	I'll strike, and cry 'Take all'.
ANTONY	Well said; come on. Call forth my household servants; let's to-night Be bounteous at our meal.

Enter three or four Servitors.

	Give me thy hand, Thou hast been rightly honest. So hast thou; Thou, and thou, and thou. You have serv'd me well, And kings have been your fellows.
CLEOPATRA	[<i>Aside to Enobarbus</i>] What means this?
ENOBARBUS	[<i>Aside to Cleopatra</i>] 'Tis one of those odd tricks which sorrow shoots Out of the mind.
ANTONY	And thou art honest too. I wish I could be made so many men, And all of you clapp'd up together in An Antony, that I might do you service So good as you have done.

SERVANT The gods forbid!

ANTONY Well, my good fellows, wait on me to-night.
Scant not my cups, and make as much of me
As when mine empire was your fellow too,
And suffer'd my command.

CLEOPATRA [Aside to Enobarbus] What does he mean?

ENOBARBUS [Aside to Cleopatra] To make his followers weep.

ANTONY Tend me to-night;
May be it is the period of your duty.
Haply you shall not see me more; or if,
A mangled shadow. Perchance to-morrow
You'll serve another master. I look on you
As one that takes his leave. Mine honest friends,
I turn you not away; but, like a master
Married to your good service, stay till death.
Tend me to-night two hours, I ask no more,
And the gods yield you for't!

ENOBARBUS What mean you, sir,
To give them this discomfort? Look, they weep;
And I, an ass, am onion-ey'd. For shame!
Transform us not to women.

ANTONY Ho, ho, ho!
Now the witch take me if I meant it thus!
Grace grow where those drops fall! My hearty friends,
You take me in too dolorous a sense;
For I spake to you for your comfort, did desire you
To burn this night with torches. Know, my hearts,
I hope well of to-morrow, and will lead you
Where rather I'll expect victorious life
Than death and honour. Let's to supper, come,
And drown consideration.

[Exeunt.]

Either,

- (b) "Enobarbus is the most important character for the audience in *Antony and Cleopatra*." Consider the dramatic functions of Enobarbus in the play. [48]

Or,

- (c) "There is nothing for an audience to admire in *Antony and Cleopatra* as all the characters suffer from delusion, failure and error." To what extent do you agree with this view? [48]

King Lear

2. (a) By focusing closely on the linguistic and literary techniques used, explore the dramatic significance of this extract from Act 5, Scene 1. [24]

EDMUND I shall attend you presently at your tent.
 REGAN Sister, you'll go with us?
 GONERIL No.
 REGAN 'Tis most convenient; pray you go with us.
 GONERIL [*Aside*] O, ho, I know the riddle. – I will go.

As they are going out, enter EDGAR, disguised.

EDGAR If e'er your Grace had speech with man so poor
 Hear me one word.
 ALBANY I'll overtake you. – Speak.

[Exeunt all but Albany and Edgar.]

EDGAR Before you fight the battle, ope this letter.
 If you have victory, let the trumpet sound
 For him that brought it; wretched though I seem
 I can produce a champion that will prove
 What is avouched there. If you miscarry,
 Your business of the world hath so an end,
 And machination ceases. Fortune love you!
 Stay till I have read the letter.

ALBANY I was forbid it.
 EDGAR When time shall serve, let but the herald cry,
 And I'll appear again.
 ALBANY Why, fare thee well. I will o'erlook thy paper.

[Exit Edgar.]

Re-enter EDMUND.

EDMUND The enemy's in view; draw up your powers.
 Here is the guess of their true strength and forces
 By diligent discovery; but your haste
 Is now urg'd on you.
 ALBANY We will greet the time.

[Exit.]

EDMUND To both these sisters have I sworn my love;
 Each jealous of the other, as the stung
 Are of the adder. Which of them shall I take?
 Both? one? or neither? Neither can be enjoy'd,
 If both remain alive: to take the widow,
 Exasperates, makes mad her sister Goneril;
 And hardly shall I carry out my side,
 Her husband being alive. Now then, we'll use
 His countenance for the battle; which being done,
 Let her who would be rid of him devise
 His speedy taking off. As for the mercy
 Which he intends to Lear and Cordelia –
 The battle done, and they within our power,
 Shall never see his pardon; for my state
 Stands on me to defend, not to debate. *[Exit.]*

Either,

- (b) “The principal source of the tragedy in *King Lear* is blindness.” Consider the play in the light of this statement. [48]

Or,

- (c) “The weakness of the loyal and truthful characters in *King Lear* leaves nothing for an audience to admire.” To what extent do you agree with this view? [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 5, Scene 4. [24]

Re-enter Antonio, with the Ladies masked.

CLAUDIO For this I owe you. Here comes other reck'nings.
Which is the lady I must seize upon?
ANTONIO This same is she, and I do give you her.
CLAUDIO Why, then she's mine. Sweet, let me see your face.
LEONATO No, that you shall not, till you take her hand
Before this friar, and swear to marry her.
CLAUDIO Give me your hand; before this holy friar
I am your husband, if you like of me.
HERO And when I liv'd I was your other wife;

[Unmasking.]

CLAUDIO And when you lov'd you were my other husband.
HERO Another Hero!
Nothing certainer.
One Hero died defil'd; but I do live,
And, surely as I live, I am a maid.
DON PEDRO The former Hero! Hero that is dead!
LEONATO She died, my lord, but whiles her slander liv'd.
FRIAR All this amazement can I qualify,
When, after that the holy rites are ended,
I'll tell you largely of fair Hero's death.
Meantime let wonder seem familiar,
And to the chapel let us presently.
BENEDICK Soft and fair, friar. Which is Beatrice?
BEATRICE I answer to that name. *[Unmasking]*
What is your will?
BENEDICK Do not you love me?
BEATRICE Why no, no more than reason.
BENEDICK Why, then your uncle, and the Prince, and Claudio,
Have been deceived: they swore you did.
BEATRICE Do not you love me?
BENEDICK Troth no, no more than reason.
BEATRICE Why, then my cousin, Margaret, and Ursula,
Are much deceiv'd; for they did swear you did.
BENEDICK They swore that you were almost sick for me.
BEATRICE They swore that you were well-nigh dead for me.
BENEDICK 'Tis no such matter. Then you do not love me?
BEATRICE No, truly, but in friendly recompense.
LEONATO Come, cousin, I am sure you love the gentleman.
CLAUDIO And I'll be sworn upon't that he loves her;
For here's a paper written in his hand,
A halting sonnet of his own pure brain,
Fashion'd to Beatrice.

Either,

- (b) “In *Much Ado About Nothing*, Shakespeare invites his audience to question the value of honour.” Discuss the play in the light of this view. [48]

Or,

- (c) Consider the different ways in which Elizabethan and modern audiences might respond to Shakespeare’s presentation of women in *Much Ado About Nothing*. [48]

Either,

- (b) “Emilia is the real hero of this tragedy.” Consider the presentation of Emilia in *Othello*.
[48]

Or,

- (c) “The source of the tragedy is that Othello and Iago come from entirely different worlds.”
Consider the play *Othello* 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 1, Scene 2. [24]

The island. Before Prospero's cell.

Enter PROSPERO and MIRANDA.

MIRANDA If by your art, my dearest father, you have
Put the wild waters in this roar, allay them.
The sky, it seems, would pour down stinking pitch,
But that the sea, mounting to th' welkin's cheek,
Dashes the fire out. O, I have suffered
With those that I saw suffer! A brave vessel,
Who had no doubt some noble creature in her,
Dash'd all to pieces! O, the cry did knock
Against my very heart! Pour souls, they perish'd.
Had I been any god of power, I would
Have sunk the sea within the earth or ere
It should the good ship so have swallow'd and
The fraughting souls within her.

PROSPERO Be collected;
No more amazement; tell your piteous heart
There's no harm done.

MIRANDA O, woe the day!
PROSPERO No harm.

I have done nothing but in care of thee,
Of thee, my dear one, thee, my daughter, who
Art ignorant of what thou art, nought knowing
Of whence I am, nor that I am more better
Than Prospero, master of a full poor cell,
And thy no greater father.

MIRANDA More to know
Did never meddle with my thoughts.

PROSPERO 'Tis time
I should inform thee farther. Lend thy hand,
And pluck my magic garment from me. So,

[Lays down his mantle.

Lie there my art. Wipe thou then eyes; have comfort.
The direful spectacle of the wreck, which touch'd
The very virtue of compassion in thee,
I have with such provision in mine art
So safely ordered that there is no soul –
No, not so much perdition as an hair
Betid to any creature in the vessel
Which thou heard'st cry, which thou saw'st sink. Sit down,
For thou must now know farther.

MIRANDA You have often
Begun to tell me what I am; but stopp'd,
And left me to a bootless inquisition,
Concluding 'Stay; not yet'.

PROSPERO The hour's now come;
The very minute bids thee ope thine ear.
Obey, and be attentive.

Either,

- (b) “The love scene (Act 3, Scene 1) between Ferdinand and Miranda is usually ‘played for laughs.’” Consider the significance of the relationship between Ferdinand and Miranda in *The Tempest* for an audience. [48]

Or,

- (c) “Antonio and Sebastian represent everything that is wrong with the old world of Europe.” Consider Shakespeare’s presentation of Antonio and Sebastian in the light of this statement. [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. "In *Who's Afraid of Virginia Woolf?*, Albee aims to present topics that are taboo in mid-20th century America." Discuss the play in the light of this statement. [48]

Or,

7. Consider the ways in which Albee uses the titles of the three acts ('Fun and Games', 'Walpurgisnacht', 'The Exorcism') to point audiences towards the significance of the play *Who's Afraid of Virginia Woolf?*. [48]

Alan Bennett: *The History Boys* (Faber)

Either,

8. "Mrs. Lintott is just a token female in the male world of the play." Explore the presentation of Mrs. Lintott in *The History Boys*. [48]

Or,

9. To what extent does Bennett present a critique of the UK education system in *The History Boys*? [48]

Brian Friel: *Translations* (Faber)

Either,

10. Discuss the presentation of England and the English in *Translations*. [48]

Or,

11. "Friel's main concern in *Translations* is the political significance of language." Discuss the play in the light of this statement. [48]

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

12. “All three of the mothers in *Kindertransport* are criticised for their mistakes.” Consider the play’s presentation of mothering in the light of this view. [48]

Or,

13. “Above all else, the play presents the enormous suffering caused by the Kindertransport of 1938–40.” Discuss the presentation of suffering in *Kindertransport*. [48]

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

14. “In *Cat on a Hot Tin Roof*, Williams holds up a mirror to mid-20th century American society.” Discuss the play in the light of this view. [48]

Or,

15. Explore the presentation of marriage in *Cat on a Hot Tin Roof*. [48]

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