



GCE A LEVEL

A710U20-1



WEDNESDAY, 14 OCTOBER 2020 – 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

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 10. [24]

Another part of the plain.

CANIDIUS marcheth with his land Army one way over the stage, and TAURUS, the Lieutenant of Caesar, the other way. After their going in is heard the noise of a sea-fight.

Alarum. Enter ENOBARBUS.

ENOBARBUS Naught, naught, all naught! I can behold no longer.
Th' Antoniad, the Egyptian admiral,
With all their sixty, fly and turn the rudder.
To see't mine eyes are blasted.

Enter SCARUS

SCARUS Gods and goddesses,
All the whole synod of them!

ENOBARBUS What's thy passion?

SCARUS The greater cantle of the world is lost
With very ignorance; we have kiss'd away
Kingdoms and provinces.

ENOBARBUS How appears the fight?

SCARUS On our side like the token'd pestilence,
Where death is sure. Yon ribaudred nag of Egypt –
Whom leprosy o'ertake! — i' th' midst o' th' fight,
When vantage like a pair of twins appear'd,
Both as the same, or rather ours the elder –
The breeze upon her, like a cow in June –
Hoists sails and flies.

ENOBARBUS That I beheld;
Mine eyes did sicken at the sight and could not
Endure a further view.

King Lear

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

Enter KENT, GLOUCESTER, and EDMUND.

KENT	I thought the King had more affected the Duke of Albany than Cornwall.
GLOUCESTER	It did always seem so to us; but now, in the division of the kingdom, it appears not which of the Dukes he values most; for equalities are so weigh'd that curiosity in neither can make choice of either's moiety.
KENT	Is not this your son, my lord?
GLOUCESTER	His breeding, sir, hath been at my charge. I have so often blush'd to acknowledge him that now I am braz'd to it.
KENT	I cannot conceive you.
GLOUCESTER	Sir, this young fellow's mother could; whereupon she grew round-womb'd, and had indeed, sir, a son for her cradle ere she had a husband for her bed. Do you smell a fault?
KENT	I cannot wish the fault undone, the issue of it being so proper.
GLOUCESTER	But I have a son, sir, by order of law, some year elder than this, who yet is no dearer in my account. Though this knave came something saucily to the world before he was sent for, yet was his mother fair; there was good sport at his making, and the whoreson must be acknowledged. – Do you know this noble gentleman, Edmund?
EDMUND	No, my lord.
GLOUCESTER	My Lord of Kent. Remember him hereafter as my honourable friend.
EDMUND	My services to your lordship.
KENT	I must love you, and sue to know you better.
EDMUND	Sir, I shall study deserving.
GLOUCESTER	He hath been out nine years, and away he shall again. [<i>Sennet</i>] The King is coming.

Enter one bearing a coronet; then LEAR, then the DUKES OF ALBANY and CORNWALL, next GONERIL, REGAN, CORDELIA, with Followers.

LEAR	Attend the Lords of France and Burgundy, Gloucester.
GLOUCESTER	I shall, my liege.

[Exeunt Gloucester and Edmund.]

Either,

- (b) Consider the dramatic functions of the Fool. [48]

Or,

- (c) "In *King Lear*, Shakespeare presents a bleak, destructive world where all hope is lost." In the light of this comment, how satisfactory is the end of the play for an audience? [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 3. [24]

BENEDICK I do much wonder that one man, seeing how much another man is a fool when he dedicates his behaviours to love, will, after he hath laugh'd at such shallow follies in others, become the argument of his own scorn by falling in love; and such a man is Claudio. I have known when there was no music with him but the drum and the fife, and now had he rather hear the tabor and the pipe; I have known when he would have walk'd ten mile afoot to see a good armour, and now will he lie ten nights awake carving the fashion of a new doublet. He was wont to speak plain and to the purpose, like an honest man and a soldier, and now is he turn'd orthography; his words are a very fantastical banquet, just so many strange dishes. May I be so converted, and see with these eyes? I cannot tell; I think not. I will not be sworn but love may transform me to an oyster; but I'll take my own oath on it, till he have made an oyster of me he shall never make me such a fool. One woman is fair, yet I am well; another is wise, yet I am well; another virtuous, yet I am well; but till all graces be in one woman, one woman shall not come in my grace. Rich she shall be, that's certain; wise, or I'll none; virtuous, or I'll never cheapen her; fair, or I'll never look on her; mild, or come not near me; noble, or not I for an angel; of good discourse, an excellent musician, and her hair shall be of what colour it please God. Ha! the Prince and Monsieur Love! I will hide me in the arbour. [Withdraws.]

Enter DON PEDRO, LEONATO and CLAUDIO.

Either,

- (b) "An absurd fable which audiences find ridiculous." To what extent do you agree with this view of *Much Ado About Nothing*? [48]

Or,

- (c) "Beatrice's initial show of feminist resistance crumbles as the play progresses." Consider the presentation of Beatrice 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 5, Scene 2. [24]

DESDEMONA in her bed. Enter OTHELLO with a light.

OTHELLO It is the cause, it is the cause, my soul –
 Let me not name it to you, you chaste stars –
 It is the cause. Yet I'll not shed her blood,
 Nor scar that whiter skin of hers than snow,
 And smooth as monumental alabaster.
 Yet she must die, else she'll betray more men.
 Put out the light, and then put out the light.
 If I quench thee, thou flaming minister,
 I can again thy former light restore,
 Should I repent me; but once put out thy light,
 Thou cunning'st pattern of excelling nature,
 I know not where is that Promethean heat
 That can thy light relume. When I have pluck'd thy rose,
 I cannot give it vital growth again;
 It needs must wither. I'll smell thee on the tree.

[Kissing her.]

O balmy breath, that dost almost persuade
 Justice to break her sword! One more, one more.
 Be thus when thou art dead, and I will kill thee,
 And love thee after. One more, and that's the last:
 So sweet was ne'er so fatal. I must weep,
 But they are cruel tears. This sorrow's heavenly;
 It strikes where it doth love. She wakes.

DESDEMONA Who's there? Othello?
 OTHELLO Ay, Desdemona.
 DESDEMONA Will you come to bed, my lord?
 OTHELLO Have you pray'd to-night, Desdemona?
 DESDEMONA Ay, my lord.
 OTHELLO If you bethink yourself of any crime
 Unreconcil'd as yet to heaven and grace,
 Solicit for it straight.
 DESDEMONA Alack, my lord.
 What may you mean by that?

Either,

- (b) Examine Shakespeare's presentation of men and masculinity in *Othello*. [48]

Or,

- (c) "*Othello* is Shakespeare's morality play." Explore the presentation of good and evil in *Othello*. [48]

The Tempest

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

Re-enter Boatswain.

BOATSWAIN Down with the topmast! Yare, lower, lower! Bring her to try wi'th' main-course. [*A cry within*] A plague upon this howling! They are louder than the weather or our office.

Re-enter SEBASTIAN, ANTONIO, and GONZALO.

SEBASTIAN Yet again! What do you here? Shall we give o'er, and drown? Have you a mind to sink?
 BOATSWAIN A pox o' your throat, you bawling, blasphemous, incharitable dog!
 ANTONIO Work you, then.
 ANTONIO Hang, cur; hang, you whoreson, insolent noise-maker; we are less afraid to be drown'd than thou art.
 GONZALO I'll warrant him for drowning, though the ship were no stronger than a nutshell, and as leaky as an unstanch'd wench.
 BOATSWAIN Lay her a-hold, a-hold; set her two courses; off to sea again; lay her off.

Enter Mariners, wet.

MARINERS All lost! to prayers, to prayers! all lost!

[*Exeunt.*]

BOATSWAIN What, must our mouths be cold?
 GONZALO The King and Prince at prayers! Let's assist them, For our case is as theirs.
 SEBASTIAN I am out of patience.
 ANTONIO We are merely cheated of our lives by drunkards. This wide-chopp'd rascal – would thou mightest lie drowning The washing of ten tides!
 GONZALO He'll be hang'd, yet, Though every drop of water swear against it, And gape at wid'st to glut him. [*A confused noise within: Mercy on us!*] We split, we split! Farewell, my wife and children! Farewell, brother! We split, we split, we split!
 ANTONIO Let's all sink wi' th' King.
 SEBASTIAN Let's take leave of him.

[*Exeunt ANTONIO and SEBASTIAN*]

GONZALO Now would I give a thousand furlongs of sea for an acre of barren ground – long heath, brown furze, any thing. The wills above be done, but I would fain die a dry death. [Exeunt.]

Either,

- (b) Explore the significance of the setting of *The Tempest*. [48]

Or,

- (c) "The only character from the Old World who does not need redemption." Discuss Shakespeare's presentation of Gonzalo 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. "What we see is an illusion; what we don't see is the truth." Explore Albee's presentation of appearance and reality in American society in *Who's Afraid of Virginia Woolf?* [48]

Or,

7. Consider Albee's presentation of suffering in 1950s American society in *Who's Afraid of Virginia Woolf?* [48]

Alan Bennett: *The History Boys* (Faber)

Either,

8. "He embodies everything that is wrong with the education system." Consider Bennett's presentation of the Headmaster in the light of this statement. [48]

Or,

9. "*The History Boys* is an elegy on the death of innocence." Consider the presentation of loss and disappointment in the play. [48]

Brian Friel: *Translations* (Faber)

Either,

10. Consider Friel's use of the brothers Manus and Owen to explore social attitudes in nineteenth-century Ireland. [48]

Or,

11. "That tiny area of soggy, rocky, sandy ground where that little stream enters the sea... ." Explore the significance of setting and places in *Translations*. [48]

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

12. To what extent do you agree that Samuels presents a critical view of the 1938–1940 Kindertransport rescue programme in her play? [48]

Or,

13. “You know what I say to you. I lost him. But I did not lose myself.” Explore the significance of loss in *Kindertransport*. [48]

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

14. “Mendacity lies at the heart of mid-20th century American society.” Consider the presentation of untruthfulness in *Cat on a Hot Tin Roof* in the light of this statement. [48]

Or,

15. “Poisons, poisons! Venomous thoughts and words!” Explore the presentation of death and disease in *Cat on a Hot Tin Roof*. [48]

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