



GCE A LEVEL

A710U20-1



ENGLISH LANGUAGE AND LITERATURE
A level component 2

Drama

TUESDAY, 12 JUNE 2018 – AFTERNOON

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 how Shakespeare presents Antony and Cleopatra and their relationship in this extract from Act 1, Scene 3. [24]

ANTONY

Hear me, Queen:

The strong necessity of time commands
Our services awhile; but my full heart
Remains in use with you. Our Italy
Shines o'er with civil swords: Sextus Pompeius
Makes his approaches to the port of Rome;
Equality of two domestic powers
Breed scrupulous faction; the hated, grown to strength,
Are newly grown to love. The condemn'd Pompey,
Rich in his father's honour, creeps apace
Into the hearts of such as have not thrived
Upon the present state, whose numbers threaten;
And quietness, grown sick of rest, would purge
By any desperate change. My more particular,
And that which most with you should safe my going,
Is Fulvia's death.

CLEOPATRA

Though age from folly could not give me freedom,
It does from childishness. Can Fulvia die?

ANTONY

She's dead, my queen.
Look here, and at thy sovereign leisure read
The garboils she awak'd. At the last, best.
See when and where she died.

CLEOPATRA

O most false love!

Where be the sacred vials thou shouldst fill
With sorrowful water? Now I see, I see,
In Fulvia's death, how mine receiv'd shall be.

ANTONY

Quarrel no more, but be prepar'd to know
The purposes I bear; which are, or cease,
As you shall give th' advice. By the fire
That quickens Nilus' slime, I go from hence
Thy soldier, servant, making peace or war
As thou affects.

King Lear

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

GLOUCESTER I have no way, and therefore want no eyes;
I stumbled when I saw: full oft 'tis seen
Our means secure us, and our mere defects
Prove our commodities. O dear son Edgar,
The food of thy abused father's wrath!
Might I but live to see thee in my touch,
I'd say I had eyes again!

OLD MAN How now! Who's there?
EDGAR [*Aside*] O gods! Who is't can say 'I am at the worst'?
I am worse than e'er I was.

OLD MAN 'Tis poor mad Tom.
EDGAR [*Aside*] And worse I may be yet. The worst is not
So long as we can say 'This is the worst'.

OLD MAN Fellow, where goest?
GLOUCESTER Is it a beggar-man?
OLD MAN Madman and beggar too.
GLOUCESTER He has some reason, else he could not beg.
I' th' last night's storm I such a fellow saw;
Which made me think a man a worm. My son
Came then into my mind; and yet my mind
Was then scarce friends with him. I have heard more since.
As flies to wanton boys are we to th' gods –
They kill us for their sport.

EDGAR [*Aside*] How should this be?
Bad is the trade that must play fool to sorrow,
Ang'ring itself and others. – Bless thee, master!
Is that the naked fellow?

GLOUCESTER Ay, my lord.
OLD MAN Then, prithee, get thee away. If for my sake,
GLOUCESTER Thou wilt o'ertake us hence a mile or twain
I' th' way toward Dover, do it for ancient love;
And bring some covering for this naked soul,
Which I'll entreat to lead me.

OLD MAN Alack, sir, he is mad.
GLOUCESTER 'Tis the times' plague when madmen lead the blind.
Do as I bid thee, or rather do thy pleasure;
Above the rest, be gone.

OLD MAN I'll bring him the best 'parel that I have,
Come on't what will. [*Exit.*]

GLOUCESTER Sirrah, naked fellow!
EDGAR Poor Tom's a-cold. [*Aside*] I cannot daub it further.
GLOUCESTER Come hither, fellow.
EDGAR [*Aside*] And yet I must. – Bless thy sweet eyes, they bleed.
GLOUCESTER Know'st thou the way to Dover?

EDGAR Both stile and gate, horse-way and footpath. Poor Tom hath been scar'd out of his good wits. Bless thee, good man's son, from the foul fiend! Five fiends have been in poor Tom at once: of lust, as Obidicut; Hobbidence, prince of dumbness; Mahu, of stealing; Modo, of murder; Flibbertigibbet, of mopping and mowing, who since possesses chambermaids and waiting-women. So, bless thee, master!

GLOUCESTER Here, take this purse, thou whom the heavens' plagues Have humbled to all strokes. That I am wretched Makes thee the happier. Heavens, deal so still! Let the superfluous and lust-dieted man That slaves your ordinance, that will not see Because he does not feel, feel your power quickly; So distribution should undo excess, And each man have enough. Dost thou know Dover?

EDGAR Ay, master.

GLOUCESTER There is a cliff whose high and bending head Looks fearfully in the confined deep: Bring me but to the very brim of it And I'll repair the misery thou dost bear With something rich about me. From that place I shall no leading need.

EDGAR Give me thy arm;
Poor Tom shall lead thee. [Exeunt.]

Either,

- (b) "Power hungry, cruel and treacherous." Consider how Shakespeare uses Goneril and Regan to challenge traditional gender roles in *King Lear*. [48]

Or,

- (c) "The play depicts a world that seems terribly unjust." Explore Shakespeare's presentation of the theme of injustice in *King Lear*. [48]

Much Ado About Nothing

3. (a) By focusing closely on the linguistic and literary techniques used, explore how Shakespeare presents the characters and attitudes of Don John and Borachio in Act 2, Scene 2. [24]

Enter DON JOHN and BORACHIO.

DON JOHN It is so: the Count Claudio shall marry the daughter of Leonato.

BORACHIO Yea, my lord, but I can cross it.

DON JOHN Any bar, any cross, any impediment will be med'cinable to me. I am sick in displeasure to him; and whatsoever comes athwart his affection ranges evenly with mine. How canst thou cross this marriage?

BORACHIO Not honestly, my lord; but so covertly that no dishonesty shall appear in me.

DON JOHN Show me briefly how.

BORACHIO I think I told your lordship a year since how much I am in the favour of Margaret, the waiting gentlewoman to Hero.

DON JOHN I remember.

BORACHIO I can at any unseasonable instant of the night appoint her to look out at her lady's chamber window.

DON JOHN What life is in that, to be the death of this marriage?

BORACHIO The poison of that lies in you to temper. Go you to the Prince your brother; spare not to tell him that he hath wronged his honour in marrying the renowned Claudio – whose estimation do you mightily hold up – to a contaminated stale, such a one as Hero.

DON JOHN What proof shall I make of that?

BORACHIO Proof enough to misuse the Prince, to vex Claudio, to undo Hero, and kill Leonato. Look you for any other issue?

DON JOHN Only to despite them I will endeavour anything.

BORACHIO Go, then; find me a meet hour to draw Don Pedro and the Count Claudio alone; tell them that you know that Hero loves me; intend a kind of zeal both to the Prince and Claudio – as in love of your brother's honour, who hath made this match, and his friend's reputation, who is thus like to be cozen'd with the semblance of a maid – that you have discover'd thus. They will scarcely believe this without trial; offer them instances; which shall bear no less likelihood than to see me at her chamber window; hear me call Margaret Hero; hear Margaret term me Borachio; and bring them to see this the very night before the intended wedding – for in the meantime I will so fashion the matter that Hero shall be absent – and there shall appear such seeming truth of Hero's disloyalty that jealousy shall be call'd assurance, and all the preparation overthrown.

Othello

4. (a) By focusing closely on the linguistic and literary techniques used, explore Shakespeare's presentation of Iago in this extract from Act 2, Scene 1. [24]

IAGO Blest fig's end! The wine she drinks is made of grapes.
If she had been blest, she would never have lov'd the
Moor. Blest pudding! Didst thou not see her paddle with
the palm of his hand? Didst not mark that?

RODERIGO Yes, that I did; but that was but courtesy.

IAGO Lechery, by this hand; an index and obscure prologue
to the history of lust and foul thoughts. They met so
near with their lips that their breaths embrac'd together.
Villainous thoughts, Roderigo! When these mutualities
so marshal the way, hard at hand comes the master
and main exercise, th' incorporate conclusion. Pish! But,
sir, be you rul'd by me; I have brought you from Venice.
Watch you to-night; for your command, I'll lay't upon you.
Cassio knows you not; I'll not be far from you. Do you find
some occasion to anger Cassio, either by speaking too
loud, or tainting his discipline, or from what other course
you please, which the time shall more favourably minister.

RODERIGO Well.

IAGO Sir, he's rash, and very sudden in choler, and haply with
his truncheon may strike at you; provoke him that he may;
for even out of that will I cause these of Cyprus to mutiny,
whose qualification shall come into no true taste again
but by the displanting of Cassio. So shall you have a
shorter journey to your desires by the means I shall then
have to prefer them; and the impediment most profitably
remov'd, without the which there were no expectation of
our prosperity.

RODERIGO I will do this, if you can bring it to any opportunity.

IAGO I warrant thee. Meet me by and by at the citadel: I must
fetch his necessaries ashore. Farewell.

RODERIGO Adieu. [Exit.]

IAGO That Cassio loves her, I do well believe it;
That she loves him, 'tis apt and of great credit.
The Moor, howbeit that I endure him not,
Is of a constant, loving, noble nature;
And I dare think he'll prove to Desdemona
A most dear husband. Now I do love her too;
Not out of absolute lust, though per-adventure
I stand accountant for as great a sin,
But partly led to diet my revenge,
For that I do suspect the lustful Moor
Hath leap'd into my seat; the thought whereof
Doth like a poisonous mineral gnaw my inwards;
And nothing can nor shall content my soul
Till I am even'd with him, wife for wife;
Or failing so, yet that I put the Moor
At least into a jealousy so strong
That judgment cannot cure. Which thing to do,
If this poor trash of Venice, whom I trash

For his quick hunting, stand the putting on,
I'll have our Michael Cassio on the hip,
Abuse him to the Moor in the rank garb –
For I fear Cassio with my night-cap too;
Make the Moor thank me, love me, and reward me,
For making him egregiously an ass,
And practising upon his peace and quiet
Even to madness. 'Tis here, but yet confus'd:
Knavery's plain face is never seen till us'd.

[Exit.]

Either,

- (b) Examine Shakespeare's presentation of attitudes towards women in *Othello*. [48]

Or,

- (c) "Within society, we live in illusion and the appearance of things." Explore Shakespeare's presentation of appearance and reality in *Othello*. [48]

The Tempest

5. (a) By focusing closely on the linguistic and literary techniques used, explore how Shakespeare presents the relationship between Miranda and Ferdinand in this extract from Act 3, Scene 1. [24]

MIRANDA Alas, now; pray you,
Work not so hard; I would the lightning had
Burnt up those logs that you are enjoind to pile.
Pray, set it down and rest you; when this burns,
'Twill weep for having wearied you. My father
Is hard at study; pray, now, rest yourself;
He's safe for these three hours.

FERDINAND O most dear mistress,
The sun will set before I shall discharge
What I must strive to do.

MIRANDA If you'll sit down,
I'll bear your logs the while; pray give me that;
I'll carry it to the pile.

FERDINAND No, precious creature;
I had rather crack my sinews, break my back,
Than you should such dishonour undergo,
While I sit lazy by.

MIRANDA It would become me
As well as it does you; and I should do it
With much more ease; for my good will is to it,
And yours it is against.

PROSPERO [Aside] Poor worm, thou art infected!
This visitation shows it.

MIRANDA You look wearily.
FERDINAND No, noble mistress; 'tis fresh morning with me
When you are by at night. I do beseech you,
Chiefly that I might set it in my prayers,
What is your name?

MIRANDA Miranda – O my father,
I have broke your hest to say so!

FERDINAND Admir'd Miranda!
Indeed the top of admiration; worth
What's dearest to the world! Full many a lady
I have ey'd with best regard; and many a time
Th' harmony of their tongues hath into bondage
Brought my too diligent ear; for several virtues
Have I lik'd several women, never any
With so full soul, but some defect in her
Did quarrel with the noblest grace she ow'd,
And put it to the foil; but you, O you,
So perfect and so peerless, are created
Of every creature's best!

MIRANDA I do not know
 One of my sex; no woman's face remember,
 Save, from my glass, mine own; nor have I seen
 More that I may call men than you, good friend,
 And my dear father. How features are abroad,
 I am skillless of; but, by my modesty,
 The jewel in my dower, I would not wish
 Any companion in the world but you;
 Nor can imagination form a shape,
 Besides yourself, to like of. But I prattle
 Something too wildly, and my father's precepts
 I therein do forget.

FERDINAND I am, in my condition,
 A prince, Miranda; I do think, a king –
 I would not so! – and would no more endure
 This wooden slavery than to suffer
 The flesh-fly blow my mouth. Hear my soul speak:
 The very instant that I saw you, did
 My heart fly to your service; there resides
 To make me slave to it; and for your sake
 Am I this patient log-man.

MIRANDA Do you love me?
 FERDINAND O heaven, O earth, bear witness to this sound,
 And crown what I profess with kind event,
 If I speak true! If hollowly, invert
 What best is boded me to mischief! I,
 Beyond all limit of what else i' th' world,
 Do love, prize, honour you.

MIRANDA I am a fool
 To weep at what I am glad of.

Either,

- (b) "Nothing more than Prospero's demi-puppet." Consider the dramatic functions of Ariel in *The Tempest*. [48]

Or,

- (c) "The play depicts a world where individuals lack freedom." Explore Shakespeare's presentation of imprisonment in *The Tempest* 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. “The play explores the damaging effects of traditional, stereotypical gender roles.” How far do you agree with this interpretation of *Who's Afraid Of Virginia Woolf?*? [48]

Or,

7. How far do you agree with the view that “*Who's Afraid Of Virginia Woolf?* is about individuals failing to live up to the expectations of society and of themselves”? [48]

Alan Bennett: *The History Boys* (Faber)

Either,

8. “All the effort went into getting there and then I had nothing left.” Examine Bennett’s presentation of failed ambition in *The History Boys*. [48]

Or,

9. How far do you agree with the view that “despite its obvious comedy, *The History Boys* raises serious issues about the society in which it is set”? [48]

Brian Friel: *Translations* (Faber)

Either,

10. “A clash of cultures.” Explore Friel’s presentation of the conflict between the English and the Irish in *Translations*. [48]

Or,

11. Discuss how Friel uses the relationship between Maire and Yolland to present social and political issues in *Translations*. [48]

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

12. "At its core, the play is about the pain and passion of mother/daughter relationships." How far do you agree with this interpretation of *Kindertransport*? [48]

Or,

13. "The play explores the crippling effects fear can have on individuals." Explore Samuels' presentation of fear in *Kindertransport* in the light of this statement. [48]

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

14. "The constrictions within 1950s American society do not allow people to be openly honest with each other." Explore Williams' presentation of the theme of communication in *Cat on a Hot Tin Roof* in the light of this statement. [48]

Or,

15. "A dysfunctional relationship which struggles to survive in 1950s America." Examine Williams' presentation of the relationship between Brick and Maggie in *Cat on a Hot Tin Roof* in the light of this statement. [48]

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