



**GCE A LEVEL**

A710U20-1



**ENGLISH LANGUAGE AND LITERATURE**  
**A level component 2**

**Drama**

MONDAY, 3 JUNE 2019 – MORNING

2 hours

A710U201  
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**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 1, Scene 2. [24]

*Re-enter ENOBARBUS*

ENOBARBUS	What's your pleasure, sir?
ANTONY	I must with haste from hence.
ENOBARBUS	Why, then we kill all our women. We see how mortal an unkindness is to them; if they suffer our departure, death's the word.
ANTONY	I must be gone.
ENOBARBUS	Under a compelling occasion, let women die. It were pity to cast them away for nothing, though between them and a great cause they should be esteemed nothing. Cleopatra, catching but the least noise of this, dies instantly; I have seen her die twenty times upon far poorer moment. I do think there is mettle in death, which commits some loving act upon her, she hath such a celerity in dying.
ANTONY	She is cunning past man's thought.
ENOBARBUS	Alack, sir, no! Her passions are made of nothing but the finest part of pure love. We cannot call her winds and waters sighs and tears; they are greater storms and tempests than almanacs can report. This cannot be cunning in her; if it be, she makes a show'r of rain as well as Jove.
ANTONY	Would I had never seen her!
ENOBARBUS	O sir, you had then left unseen a wonderful piece of work, which not to have been blest withal would have discredited your travel.
ANTONY	Fulvia is dead.
ENOBARBUS	Sir?
ANTONY	Fulvia is dead.
ENOBARBUS	Fulvia?
ANTONY	Dead.

- ENOBARBUS      Why, sir, give the gods a thankful sacrifice. When it pleaseth their deities to take the wife of a man from him, it shows to man the tailors of the earth; comforting therein that when old robes are worn out there are members to make new. If there were no more women but Fulvia, then you had indeed a cut, and the case to be lamented. This grief is crown'd with consolation: your old smock brings forth a new petticoat; and indeed the tears live in an onion that should water this sorrow.
- ANTONY            The business she hath broached in the state  
Cannot endure my absence.
- ENOBARBUS      And the business you have broach'd here cannot be without you; especially that of Cleopatra's, which wholly depends on your abode.
- ANTONY            No more light answers. Let our officers  
Have notice what we purpose. I shall break  
The cause of our expedience to the Queen,  
And get her leave to part. For not alone  
The death of Fulvia, with more urgent touches,  
Do strongly speak to us; but the letters too  
Of many of our contriving friends in Rome  
Petition us at home.

**Either,**

- (b) "Antony's problem is that he cannot keep private and public matters separate." Consider Shakespeare's presentation of the conflict between the needs of the individual and the needs of the state in *Antony and Cleopatra*. [48]

**Or,**

- (c) "Caesar is the strongest and most capable political leader of the triumvirate, and the best for Rome." How does Shakespeare shape the audience's response to Caesar and his success? [48]

*King Lear*

2. (a) By focusing closely on the linguistic and literary techniques used, discuss Shakespeare's presentation of Lear in this extract from Act 3, Scene 2. [24]

*Storm still. Enter LEAR and FOOL.*

LEAR Blow, winds, and crack your cheeks; rage, blow.  
 You cataracts and hurricanoes, spout  
 Till you have drench'd our steeples, drown'd the cocks.  
 You sulph'rous and thought-executing fires,  
 Vaunt-couriers of oak-cleaving thunder-bolts,  
 Singe my white head. And thou, all-shaking thunder,  
 Strike flat the thick rotundity o' th' world;  
 Crack nature's moulds, all germens spill at once,  
 That makes ingrateful man.

FOOL O nuncle, court holy water in a dry house is better than this  
 rain-water out o' door. Good nuncle, in; ask thy daughters'  
 blessing. Here's a night pities neither wise men nor fools.

LEAR Rumble thy bellyful. Spit, fire; spout, rain.  
 Nor rain, wind, thunder, fire, are my daughters.  
 I tax not you, you elements, with unkindness;  
 I never gave you kingdom, call'd you children;  
 You owe me no subscription. Then let fall  
 Your horrible pleasure. Here I stand, your slave,  
 A poor, infirm, weak and despis'd old man;  
 But yet I call you servile ministers  
 That will with two pernicious daughters join  
 Your high-engender'd battles 'gainst a head  
 So old and white as this. O, ho! 'tis foul!

FOOL He that has a house to put's head in has a good head-piece.

The cod-piece that will house  
 Before the head has any,  
 The head and he shall louse;  
 So beggars marry many.  
 The man that makes his toe  
 What he his heart should make  
 Shall of a corn cry woe,  
 And turn his sleep to wake.

For there was never yet fair woman but she made mouths in a  
 glass.

*Enter KENT.*

LEAR No, I will be the pattern of all patience;  
 I will say nothing.

**Either,**

- (b) “The play reveals the problems caused by bad government in both the domestic and public spheres.” Consider Shakespeare’s presentation of power and authority in *King Lear*. [48]

**Or,**

- (c) “Most savage and unnatural.” Explore Shakespeare’s presentation of nature in *King Lear*. [48]

***Much Ado About Nothing***

3. (a) By focusing closely on the linguistic and literary techniques used, explore the dramatic effects created by Shakespeare in this extract from Act 3, Scene 5. [24]

*Enter LEONATO, with DOGBERRY and VERGES.*

LEONATO           What would you with me, honest neighbour?  
 DOGBERRY       Marry sir, I would have some confidence with you that decerns you nearly.  
 LEONATO       Brief, I pray you; for you see it is a busy time with me.  
 DOGBERRY       Marry, this it is, sir  
 VERGES         Yes, in truth it is, sir.  
 LEONATO       What is it, my good friends?  
 DOGBERRY       Goodman Verges, sir, speaks a little off the matter – an old man, sir, and his wits are not so blunt as, God help, I would desire they were; but, in faith, honest as the skin between his brows.  
 VERGES         Yes, I thank God I am as honest as any man living that is an old man and no honester than I.  
 DOGBERRY       Comparisons are odorous; palabras, neighbour Verges.  
 LEONATO       Neighbours, you are tedious.  
 DOGBERRY       It pleases your worship to say so, but we are the poor Duke's officers; but, truly, for mine own part, if I were as tedious as a king, I could find in my heart to bestow it all of your worship.  
 LEONATO       All thy tediousness on me, ah?  
 DOGBERRY       Yea, an 'twere a thousand pound more than 'tis; for I hear as good exclamation on your worship as of any man in the city; and though I be but a poor man, I am glad to hear it.  
 VERGES         And so am I.  
 LEONATO       I would fain know what you have to say.  
 VERGES         Marry, sir, our watch to-night, excepting your worship's presence, ha' ta'en a couple of as arrant knaves as any in Messina.  
 DOGBERRY       A good old man, sir, he will be talking; as they say, 'When the age is in the wit is out'. God help us, it is a world to see! Well said, i' faith, neighbour Verges; well, God's a good man; an two men ride of a horse, one must ride behind. An honest soul, i' faith, sir, by my troth he is, as ever broke bread; but God is to be worshipp'd; all men are not alike; alas, good neighbour!  
 LEONATO       Indeed, neighbour, he comes too short of you.  
 DOGBERRY       Gifts that God gives.  
 LEONATO       I must leave you.  
 DOGBERRY       One word, sir: our watch, sir, have indeed comprehended two aspicious persons, and we would have them this morning examined before your worship.  
 LEONATO       Take their examination yourself, and bring it me; I am now in great haste, as it may appear unto you.  
 DOGBERRY       It shall be suffigance.  
 LEONATO       Drink some wine ere you go; fare you well.

*Enter a Messenger*

MESSENGER      My lord, they stay for you to give your daughter to her husband.  
 LEONATO       I'll wait upon them; I am ready.

*[Exeunt Leonato and Messenger.]*

**Either,**

- (b) “What makes the play interesting is its combination of both comic and tragic elements.”  
Explore the effects of Shakespeare’s use of different dramatic genres in *Much Ado About Nothing*. [48]

**Or,**

- (c) Consider the way Shakespeare uses the characters Hero and Claudio to explore social attitudes in *Much Ado About Nothing*. [48]

*Othello*

4. (a) By focusing closely on the linguistic and literary techniques used, discuss Shakespeare's presentation of the characters and their relationship in this extract from Act 3, Scene 3.

[24]

OTHELLO           Zounds! What dost thou mean?  
IAGO                Good name in man and woman, dear my lord,  
                          Is the immediate jewel of their souls:  
                          Who steals my purse steals trash; 'tis something, nothing;  
                          'Twas mine, 'tis his, and has been slave to thousands;  
                          But he that filches from me my good name  
                          Robs me of that which not enriches him  
                          And makes me poor indeed.

OTHELLO           By heaven, I'll know thy thoughts.  
IAGO                You cannot, if my heart were in your hand;  
                          Nor shall not, whilst 'tis in my custody.

OTHELLO           Ha!  
IAGO                O, beware, my lord, of jealousy;  
                          It is the green-ey'd monster which doth mock  
                          The meat it feeds on. That cuckold lives in bliss  
                          Who, certain of his fate, loves not his wronger;  
                          But, O, what damned minutes tells he o'er  
                          Who dotes, yet doubts, suspects, yet strongly loves!

OTHELLO           O misery!  
IAGO                Poor and content is rich, and rich enough;  
                          But riches fineless is as poor as winter  
                          To him that ever fears he shall be poor.  
                          Good God, the souls of all my tribe defend  
                          From jealousy!

OTHELLO                                Why, why is this?  
                          Think'st thou I'd make a life of jealousy,  
                          To follow still the changes of the moon  
                          With fresh suspicions? No; to be once in doubt  
                          Is once to be resolv'd. Exchange me for a goat  
                          When I shall turn the business of my soul  
                          To such exsufflicate and blown surmises  
                          Matching thy inference. 'Tis not to make me jealous  
                          To say my wife is fair, feeds well, loves company,  
                          Is free of speech, sings, plays, and dances well;  
                          Where virtue is, these are more virtuous.  
                          Nor from mine own weak merits will I draw  
                          The smallest fear or doubt of her revolt;  
                          For she had eyes, and chose me. No, Iago;  
                          I'll see before I doubt; when I doubt, prove;  
                          And, on the proof, there is no more but this –  
                          Away at once with love or jealousy!



**Either,**

- (b) Explore the significance of Shakespeare's presentation of outsiders in *Othello*. [48]

**Or,**

- (c) "A town of war, yet wild, the people's hearts brimful of fear." Explore Shakespeare's use of different settings in *Othello*. [48]

***The Tempest***

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

*Thunder and lightning. Enter ARIEL, like a harpy; claps his wings upon the table; and, with a quaint device, the banquet vanishes.*

ARIEL            You are three men of sin, whom Destiny,  
That hath to instrument this lower world  
And what is in't, the never-surfeited sea  
Hath caus'd to belch up you; and on this island  
Where man doth not inhabit – you 'mongst men  
Being most unfit to live. I have made you mad;  
And even with such-like valour men hang and drown  
Their proper selves.

*[Alonso, Sebastian etc., draw their swords.]*

You fools! I and my fellows  
Are ministers of Fate; the elements  
Of whom your swords are temper'd may as well  
Wound the loud winds, or with bemock'd-at stabs  
Kill the still-closing waters, as diminish  
One dowle that's in my plume; my fellow-ministers  
Are like invulnerable. If you could hurt,  
Your swords are now too massy for your strengths  
And will not be uplifted. But remember –  
For that's my business to you – that you three  
From Milan did supplant good Prospero;  
Expos'd unto the sea, which hath requit it,  
Him, and his innocent child; for which foul deed  
The pow'rs, delaying, not forgetting, have  
Incens'd the seas and shores, yea, all the creatures,  
Against your peace. Thee of thy son, Alonso,  
They have bereft; and do pronounce by me  
Ling'ring perdition, worse than any death  
Can be at once, shall step by step attend  
You and your ways; whose wraths to guard you from —  
Which here, in this most desolate isle, else falls  
Upon your heads — is nothing but heart's sorrow,  
And a clear life ensuing.

*He vanishes in thunder; then, to soft music, enter the Shapes again, and dance, with mocks and mows, and carrying out the table.*

PROSPERO        Bravely the figure of this harpy hast thou  
Perform'd, my Ariel; a grace it had, devouring.  
Of my instruction hast thou nothing bated  
In what thou hadst to say; so, with good life  
And observation strange, my meaner ministers  
Their several kinds have done. My high charms work,  
And these my enemies are all knit up  
In their distractions. They now are in my pow'r;  
And in these fits I leave them, while I visit  
Young Ferdinand, whom they suppose is drown'd,  
And his and mine lov'd darling.

**Either,**

- (b) Consider how Shakespeare's presentation of Caliban may be perceived differently by audiences of different times. [48]

**Or,**

- (c) Discuss the presentation and significance of magic 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. Albee said that laughs and slapstick were essential to his plays. Consider the ways in which humour is used to explore the problems of American society in *Who's Afraid of Virginia Woolf?* [48]

**Or,**

7. How far do you agree with the view that in *Who's Afraid of Virginia Woolf?* Albee presents a critique of the American Dream? [48]

#### Alan Bennett: *The History Boys* (Faber)

**Either,**

8. "Find a proposition, invert it, then look around for proofs." Explore Bennett's use of Irwin to question the values of society. [48]

**Or,**

9. "Most of the characters in *The History Boys* are struggling to find their true identity." To what extent do you agree with this view? [48]

#### Brian Friel: *Translations* (Faber)

**Either,**

10. "Translation is essential to the relationships between cultures and societies." Consider the significance of the title of Friel's play. [48]

**Or,**

11. "I'm employed as a part-time, underpaid, civilian interpreter." Explore the presentation and role of Owen in *Translations*. [48]

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

12. “The older I get, the less of myself I become.” Consider the presentation of identity in *Kindertransport*. [48]

**Or,**

13. Samuels said that the second generation of survivors or refugees often experience a nagging inner insecurity. Explore the presentation and role of the character Faith in *Kindertransport*. [48]

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

14. “I’m going to pick me a choice one, I don’t care how much she costs, I’ll smother her in – minks!” Consider the presentation of women in *Cat on a Hot Tin Roof*. [48]

**Or,**

15. Williams said that his characters were restless, with a passion for breaking out from the restrictions of 1950s American society. Discuss the play in the light of this statement. [48]

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