



**GCE A LEVEL**

A710U20-1



**WEDNESDAY, 15 JUNE 2022 – 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 5, Scene 2. [24]

DOLABELLA	Most noble Empress, you have heard of me?
CLEOPATRA	I cannot tell.
DOLABELLA	Assuredly, you know me.
CLEOPATRA	No matter, sir, what I have heard or known. You laugh when boys or women tell their dreams; Is't not your trick?
DOLABELLA	I understand not, madam.
CLEOPATRA	I dreamt there was an Emperor Antony – O, such another sleep, that I might see But such another man!
DOLABELLA	If it might please ye –
CLEOPATRA	His face was as the heav'ns, and therein stuck A sun and moon, which kept their course and lighted The little O, the earth.
DOLABELLA	Most sovereign creature –
CLEOPATRA	His legs bestrid the ocean; his rear'd arm Crested the world. His voice was propertyed As all the tuned spheres, and that to friends; But when he meant to quail and shake the orb, He was as rattling thunder. For his bounty, There was no winter in't; an autumn 'twas That grew the more by reaping. His delights Were dolphin-like: they show'd his back above The element they liv'd in. In his livery Walk'd crowns and crownets; realms and islands were As plates dropp'd from his pocket.
DOLABELLA	Cleopatra –
CLEOPATRA	Think you there was or might be such a man As this I dreamt of?
DOLABELLA	Gentle madam, no.

- CLEOPATRA     You lie, up to the hearing of the gods.  
                    But if there be nor ever were one such,  
                    It's past the size of dreaming. Nature wants stuff  
                    To vie strange forms with fancy; yet t' imagine  
                    An Antony were nature's piece 'gainst fancy,  
                    Condemning shadows quite.
- DOLABELLA                                     Hear me, good madam.  
Your loss is, as yourself, great; and you bear it  
As answering to the weight. Would I might never  
O'ertake pursu'd success, but I do feel,  
By the rebound of yours, a grief that smites  
My very heart at root.
- CLEOPATRA                                     I thank you, sir.  
Know you what Caesar means to do with me?
- DOLABELLA     I am loath to tell you what I would you knew.
- CLEOPATRA     Nay, pray you, sir.
- DOLABELLA                                     Though he be honourable –
- CLEOPATRA     He'll lead me, then, in triumph?
- DOLABELLA     Madam, he will. I know't.

**Either,**

- b)** “Cleopatra is Antony’s true antagonist in this tragedy, not Caesar. She is the source of all Antony’s problems.” Consider Shakespeare’s presentation of Cleopatra in the light of this statement. [48]

**Or,**

- c)** “The dizzying number of changes in location in the play suggest a truly international focus.” Discuss the significance of different settings 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 2, Scene 1. [24]

GLOUCESTER Now, Edmund, where's the villain?  
 EDMUND Here stood he in the dark, his sharp sword out,  
 Mumbling of wicked charms, conjuring the moon  
 To stand's auspicious mistress.

GLOUCESTER But where is he?  
 EDMUND Look, sir, I bleed.

GLOUCESTER Where is the villain, Edmund?  
 EDMUND Fled this way, sir. When by no means he could –  
 GLOUCESTER Pursue him, ho! Go after. [*Exeunt Servants*] –  
 By no means what?

EDMUND Persuade me to the murder of your lordship;  
 But that I told him the revenging gods  
 'Gainst parricides did all their thunders bend;  
 Spoke with how manifold and strong a bond  
 The child was bound to th' father. Sir, in fine,  
 Seeing how loathly opposite I stood  
 To his unnatural purpose, in fell motion,  
 With his prepared sword, he charges home  
 My unprovided body, latch'd mine arm;  
 But when he saw my best alarum'd spirits,  
 Bold in the quarrel's right, rous'd to th' encounter,  
 Or whether gasted by the noise I made,  
 Full suddenly he fled.

GLOUCESTER Let him fly far.  
 Not in this land shall he remain uncaught;  
 And found – dispatch. The noble Duke my master,  
 My worthy arch and patron, comes to-night;  
 By his authority I will proclaim it,  
 That he which finds him shall deserve our thanks,  
 Bringing the murderous coward to the stake;  
 He that conceals him, death.

EDMUND When I dissuaded him from his intent,  
 And found him pight to do it, with curst speech  
 I threaten'd to discover him; he replied,  
 'Thou unpossessing bastard! dost thou think,  
 If I would stand against thee, would the reposeure  
 Of any trust, virtue, or worth, in thee  
 Make thy words faith'd? No. What I should deny –  
 As this I would; ay, though thou didst produce  
 My very character – I'd turn it all  
 To thy suggestion, plot, and damned practice;  
 And thou must make a dullard of the world,  
 If they not thought the profits of my death  
 Were very pregnant and potential spurs  
 To make thee seek it'.

GLOUCESTER O strong and fast'ned villain!  
 Would he deny his letter? – I never got him.

**Either,**

- b) “*King Lear* shows a bleak world where the old are foolish and the young are corrupt.”  
Consider the presentation of different generations in the play. [48]

**Or,**

- c) “*King Lear* is doubly moving for an audience because we have two tragedies in one.”  
Discuss the use of the double plot in the play. [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 4, Scene 1. [24]

[*Exeunt Don Pedro, Don John, and Claudio.*]

BENEDICK How doth the lady?  
 BEATRICE Dead, I think. Help, uncle!  
 Hero, why, Hero! Uncle! Signior Benedick! Friar!

LEONATO O Fate, take not away thy heavy hand!  
 Death is the fairest cover for her shame  
 That may be wish'd for.

BEATRICE How now, cousin Hero!  
 FRIAR Have comfort, lady.  
 LEONATO Dost thou look up?  
 FRIAR Yea; wherefore should she not?  
 LEONATO Wherefore! Why, doth not every earthly thing  
 Cry shame upon her? Could she here deny  
 The story that is printed in her blood?  
 Do not live, Hero; do not ope thine eyes;  
 For, did I think thou wouldst not quickly die,  
 Thought I thy spirits were stronger than thy shames,  
 Myself would, on the rearward of reproaches,  
 Strike at thy life. Griev'd I I had but one?  
 Chid I for that at frugal nature's frame?  
 O, one too much by thee! Why had I one?  
 Why ever wast thou lovely in my eyes?  
 Why had I not, with charitable hand,  
 Took up a beggar's issue at my gates,  
 Who smirched thus and mir'd with infamy,  
 I might have said 'No part of it is mine;  
 This shame derives itself from unknown loins'?  
 But mine, and mine I lov'd, and mine I prais'd,  
 And mine that I was proud on; mine so much  
 That I myself was to myself not mine,  
 Valuing of her – why, she, O, she is fall'n  
 Into a pit of ink, that the wide sea  
 Hath drops too few to wash her clean again,  
 And salt too little which may season give  
 To her foul tainted flesh!

BENEDICK Sir, sir, be patient.  
 For my part, I am so attir'd in wonder,  
 I know not what to say.

BEATRICE O, on my soul, my cousin is belied!

**Either,**

- b) "Modern audiences find Hero rather weak and silly." Explore Shakespeare's presentation of Hero in *Much Ado About Nothing*. [48]

**Or,**

- c) Discuss the presentation of marriage in the play *Much Ado About Nothing*. [48]

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**Othello**

4. a) By focusing closely on the linguistic and literary techniques used, explore the dramatic significance of this extract from Act 2, Scene 3. [24]

*Re-enter OTHELLO and Gentlemen, with weapons.*

OTHELLO      What is the matter here?  
MONTANO     Zounds, I bleed still; I am hurt to the death – He dies.  
OTHELLO     Hold, for your lives!  
IAGO         Hold, ho! Lieutenant – sir – Montano – gentlemen –  
               Have you forgot all sense of place and duty?  
               Hold! The General speaks to you; hold, hold, for shame!  
OTHELLO     Why, how now, ho! From whence ariseth this?  
               Are we turn'd Turks, and to ourselves do that  
               Which Heaven hath forbid the Ottomites?  
               For Christian shame, put by this barbarous brawl.  
               He that stirs next to carve for his own rage  
               Holds his soul light: he dies upon his motion.  
               Silence that dreadful bell; it frights the isle  
               From her propriety. What's the matter, masters?  
               Honest Iago, that looks dead with grieving,  
               Speak. Who began this? On thy love, I charge thee.  
IAGO         I do not know. Friends all but now, even now,  
               In quarter, and in terms, like bride and groom  
               Divesting them for bed; and then, but now,  
               As if some planet had unwitting men,  
               Swords out, and tilting one at other's breast  
               In opposition bloody. I cannot speak  
               Any beginning to this peevish odds;  
               And would in action glorious I had lost  
               These legs that brought me to a part of it!  
OTHELLO     How comes it, Michael, you are thus forgot?  
CASSIO      I pray you, pardon me; I cannot speak.  
OTHELLO     Worthy Montano, you were wont to be civil;  
               The gravity and stillness of your youth  
               The world hath noted, and your name is great  
               In mouths of wisest censure – what's the matter  
               That you unlace your reputation thus,  
               And spend your rich opinion for the name  
               Of a night-brawler? Give me answer to't.  
MONTANO     Worthy Othello, I am hurt to danger;  
               Your officer Iago can inform you,  
               While I spare speech, which something now offends me,  
               Of all that I do know; nor know I aught  
               By me that's said or done amiss this night,  
               Unless self-charity be sometimes a vice,  
               And to defend ourselves it be a sin  
               When violence assails us.  
OTHELLO     Now, by heaven,  
               My blood begins my safer guides to rule;  
               And passion, having my best judgement collied,  
               Assays to lead the way.



**Either,**

- b) “Iago confuses audiences. They don’t know whether to laugh with him or loathe him.” Discuss the presentation of Iago in the light of this statement. [48]

**Or,**

- c) “The play examines the uses and abuses of power in an unequal society.” Explore Shakespeare’s presentation of power and control 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 4, Scene 1. [24]

IRIS                    You nymphs, call'd Naiads, of the wind'ring brooks,  
                           With your sedg'd crowns and ever harmless looks,  
                           Leave your crisp channels, and on this green land  
                           Answer your summons; Juno does command.  
                           Come, temperate nymphs, and help to celebrate  
                           A contract of true love; be not too late.

*Enter certain Nymphs.*

                          You sun-burnt sicklemen, of August weary,  
                           Come hither from the furrow, and be merry;  
                           Make holiday; your rye-straw hats put on,  
                           And these fresh nymphs encounter every one  
                           In country footing.

*Enter certain Reapers, properly habited; they join with the Nymphs in a graceful dance; towards the end whereof Prospero starts suddenly, and speaks; after which, to a strange, hollow, and confused noise, they heavily vanish.*

PROSPERO        [Aside] I had forgot that foul conspiracy  
                           Of the beast Caliban and his confederates  
                           Against my life; the minute of their plot  
                           Is almost come. [To the Spirits] Well done; avoid; no more!

FERDINAND       This is strange; your father's in some passion  
                           That works him strongly.

MIRANDA                                    Never till this day  
                           Saw I him touch'd with anger so distemper'd.

PROSPERO        You do look, my son, in a mov'd sort,  
                           As if you were dismay'd; be cheerful, sir.  
                           Our revels now are ended. These our actors,  
                           As I foretold you, were all spirits, and  
                           Are melted into air, into thin air;  
                           And, like the baseless fabric of this vision,  
                           The cloud-capp'd towers, the gorgeous palaces,  
                           The solemn temples, the great globe itself,  
                           Yea, all which it inherit, shall dissolve,  
                           And, like this insubstantial pageant faded,  
                           Leave not a rack behind. We are such stuff  
                           As dreams are made on; and our little life  
                           Is rounded with a sleep. Sir, I am vex'd;  
                           Bear with my weakness; my old brain is troubled;  
                           Be not disturb'd with my infirmity.  
                           If you be pleas'd, retire into my cell  
                           And there repose; a turn or two I'll walk  
                           To still my beating mind.

FERDINAND, MIRANDA                    We wish your peace. [*Exeunt.*]

**Either,**

- b) “*The Tempest* is an exploration of the nature of power.” Discuss the play in the light of this statement. [48]

**Or,**

- c) “A most spectacular play for any audience.” Explore the significance of spectacle and performance 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 presents a bleak world where hope and ambition are defeated." Discuss the play in the light of this statement. [48]

Or,

7. "Through George and Nick, Albee challenges mid-twentieth-century American stereotypes." Consider the presentation of men and masculinity in *Who's Afraid of Virginia Woolf?* [48]

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

Either,

8. "In *The History Boys*, Alan Bennett questions the meaning of success." Consider the presentation of different types of success in the play. [48]

Or,

9. "Despite some of his attitudes, audiences love Dakin." Discuss the presentation of Dakin in *The History Boys*. [48]

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

Either,

10. Explore the presentation of Ireland and Irish identity in *Translations*. [48]

Or,

11. "It is easier to stamp out learning than to recall it." Consider Friel's presentation of education and learning in *Translations*. [48]

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

12. “The final scene in *Kindertransport* demonstrates that none of the conflicts raised by the *Kindertransport* of 1938–40 have been resolved.” Discuss the significance of the final scene of the play. [48]

**Or,**

13. “The play ranges across three cities and three different time periods, yet never leaves the attic.” Explore the significance of setting in *Kindertransport*. [48]

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

14. “The whole troubled world of the southern states in one room.” Explore the use of setting in *Cat on a Hot Tin Roof*. [48]

**Or,**

15. “The social pressures of mid-twentieth-century America caused immense pain and suffering.” Consider the presentation of pain and suffering in *Cat on a Hot Tin Roof*. [48]

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