



GCE A LEVEL – NEW

A720U20-1



S17-A720U20-1



ENGLISH LITERATURE – A level component 2

Drama

THURSDAY, 22 JUNE 2017 – MORNING

2 hours

A720U201
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

Both Section A and Section B carry 60 marks.

The number of marks is given in brackets at the end of each question or part-question.

You are advised to spend an hour on each section. In Section A, you are advised to spend 20 minutes on part (i) and 40 minutes on part (ii).

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**. In both **part (i)** and **part (ii)** you are required to analyse how meanings are shaped.

In **part (ii)** you are **also** required to:

- demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
- show how different interpretations have informed your reading.

Either,

1.

King Lear

FRANCE

This is most strange,
That she, whom even but now was your best object,
The argument of your praise, balm of your age,
The best, the dearest, should in this trice of time
Commit a thing so monstrous to dismantle
So many folds of favour. Sure her offence
Must be of such unnatural degree
That monsters it, or your fore-vouch'd affection
Fall into taint — which to believe of her
Must be a faith that reason without miracle
Should never plant in me.

CORDELIA

I yet beseech your Majesty —
If for I want that glib and oily art
To speak and purpose not, since what I well intend
I'll do't before I speak — that you make known
It is no vicious blot, murder, or foulness,
No unchaste action or dishonoured step,
That hath depriv'd me of your grace and favour;
But even for want of that for which I am richer —
A still-soliciting eye, and such a tongue
That I am glad I have not, though not to have it
Hath lost me in your liking.

(Act 1, Scene i)

- With close reference to the language and imagery in this extract, examine Shakespeare's presentation of Cordelia at this point in the play. [15]
- Consider the view that "the conflict between good and evil forces in *King Lear* is shown primarily through Shakespeare's presentation of the female characters". [45]

Or,

2.

Antony and Cleopatra

CAESAR	You have broken The article of your oath, which you shall never Have tongue to charge me with.
LEPIDUS	Soft, Caesar!
ANTONY	No; Lepidus, let him speak. The honour is sacred which he talks on now, Supposing that I lack'd it. But on, Caesar: The article of my oath—
CAESAR	To lend me arms and aid when I requir'd them, The which you both denied.
ANTONY	Neglected, rather; And then when poisoned hours had bound me up From mine own knowledge. As nearly as I may, I'll play the penitent to you; but mine honesty Shall not make poor my greatness, nor my power Work without it. Truth is, that Fulvia, To have me out of Egypt, made wars here; For which myself, the ignorant motive, do So far ask pardon as befits mine honour To stoop in such a case.
LEPIDUS	'Tis noble spoken.
MAECENAS	If it might please you to enforce no further The griefs between ye - to forget them quite Were to remember that the present need Speaks to atone you.

(Act 2, Scene ii)

- (i) With close reference to the language and imagery in this extract, examine Shakespeare's presentation of Antony at this point in the play. [15]
- (ii) "Shakespeare presents Roman attitudes and principles less sympathetically than Egyptian attitudes and ideas." Consider this view of *Antony and Cleopatra*. [45]

Or,

3.

Hamlet

HAMLET Horatio, thou art e'en as just a man
 As e'er my conversation cop'd withal.
 HORATIO O my dear lord!
 HAMLET Nay, do not think I flatter;
 For what advancement may I hope from thee,
 That no revenue hast but thy good spirits
 To feed and clothe thee? Why should the poor be flatter'd?
 No, let the candied tongue lick absurd pomp,
 And crook the pregnant hinges of the knee
 Where thrift may follow fawning. Dost thou hear?
 Since my dear soul was mistress of her choice
 And could of men distinguish her election,
 Sh'hath seal'd thee for herself; for thou hast been
 As one in suff'ring all, that suffers nothing;
 A man that Fortune's buffets and rewards
 Hast ta'en with equal thanks; and blest are those
 Whose blood and judgment are so well comeddled
 That they are not a pipe for Fortune's finger
 To sound what stop she please. Give me that man
 That is not passion's slave, and I will wear him
 In my heart's core, ay, in my heart of heart,
 As I do thee. Something too much of this.
 There is a play to-night before the King;
 One scene of it comes near the circumstance
 Which I have told thee of my father's death.

(Act 3, Scene ii)

- (i) With close reference to the language and imagery in this extract, examine how Shakespeare presents Hamlet's thoughts and feelings at this point in the play. [15]
- (ii) How far would you agree that "Hamlet is presented as a helpless victim of the world around him"? [45]

Or,

4.

Henry IV Part 1

PRINCE I know you all, and will awhile uphold
 The unyok'd humour of your idleness;
 Yet herein will I imitate the sun,
 Who doth permit the base contagious clouds
 To smother up his beauty from the world,
 That, when he please again to be himself,
 Being wanted, he may be more wond'ered at
 By breaking through the foul and ugly mists
 Of vapours that did seem to strangle him.
 If all the year were playing holidays,
 To sport would be as tedious as to work;
 But when they seldom come, they wish'd-for come,
 And nothing pleaseth but rare accidents.
 So, when this loose behaviour I throw off
 And pay the debt I never promised,
 By how much better than my word I am,
 By so much shall I falsify men's hopes;
 And, like bright metal on a sullen ground,
 My reformation, glitt'ring o'er my fault,
 Shall show more goodly and attract more eyes
 Than that which hath no foil to set it off.
 I'll so offend to make offence a skill,
 Redeeming time when men think least I will.

[Exit.]

(Act 1, Scene ii)

- (i) With close reference to the language and imagery in this extract, examine how Shakespeare presents the Prince's thoughts and feelings at this point in the play. [15]
- (ii) "For the audience, *Henry IV Part 1* is a 'coming of age story' rather than a serious examination of a period of history." How far would you agree with this view? [45]

Or,

5.

The Tempest

[illegible]

(Act 1, Scene ii)

- (i) With close reference to the language and imagery in this extract, examine Shakespeare's presentation of Miranda and Ferdinand at this point in the play. [15]
- (ii) "The play's island setting provides Shakespeare with an opportunity to present idealised rather than realistic human relationships." How far would you agree with this view? [45]

Section B: Drama

Answer **one** question in this section.

In your response, you are required to:

- analyse how meanings are shaped
- demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
- explore connections across the set texts
- show how different interpretations have informed your reading.

Marlowe: *Doctor Faustus* (Longman)
Prebble: *Enron* (Methuen)

Either,

6. “A morality play in which the characters are less interesting than the ideas they represent.” How far would you apply this comment to both *Doctor Faustus* and *Enron*? [60]

Or,

7. “I believe I was extremely greedy and lost my moral compass.” (Fastow)
 In the light of this quotation, compare and contrast the ways in which Marlowe and Prebble present different kinds of greed in *Doctor Faustus* and *Enron*. [60]

Webster: *The Duchess of Malfi* (Methuen)
Williams: *A Streetcar Named Desire* (Penguin Modern Classics)

Either,

8. How far would you agree that both Webster and Williams present female sexuality as a destructive force in *The Duchess of Malfi* and *A Streetcar Named Desire*? [60]

Or,

9. “The audience sees nothing but a disordered and violent world in which cruelty is commonplace.” How far would you apply this comment to both *The Duchess of Malfi* and *A Streetcar Named Desire*? [60]

Middleton: *The Revenger's Tragedy* (Methuen)
Orton: *Loot* (Methuen)

Either,

10. "The play's political and social aspects unsettle the audience but above all it is morally unsettling." In the light of this comment on *The Revenger's Tragedy*, explore connections between the presentation of morality in both *The Revenger's Tragedy* and *Loot*. [60]

Or,

11. "A bizarre and savage comedy but not a serious drama." How far would you apply this comment to both *The Revenger's Tragedy* and *Loot*? [60]

Wilde: *Lady Windermere's Fan* (New Mermaids)
Pinter: *Betrayal* (Faber)

Either,

12. "A dishonest society in which everyone attempts not to be understood." In the light of this remark, explore connections between the presentation of dishonesty in both *Lady Windermere's Fan* and *Betrayal*. [60]

Or,

13. "Manners before morals!" (Mrs Erlynne)
 How far would you agree that both Wilde and Pinter suggest that manners are more important than morality in the societies they create in *Lady Windermere's Fan* and *Betrayal*? [60]

Shakespeare: *Measure for Measure*
Hare: *Murmuring Judges* (Faber)

Either,

14. "It is not the justice systems but those who administer justice which are most at fault." In the light of this statement, explore connections between Shakespeare's and Hare's presentation of justice figures in *Measure for Measure* and *Murmuring Judges*. [60]

Or,

15. How far would you agree that in both *Measure for Measure* and *Murmuring Judges* "privilege and prejudice go hand in hand"? [60]

END OF PAPER