



GCE A LEVEL



A720U20-1

THURSDAY, 8 JUNE 2023 – MORNING

**ENGLISH LITERATURE – A level
component 2**

Drama

2 hours plus your additional time allowance

ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

INSTRUCTIONS TO CANDIDATES

Use black ink, black ball-point pen or your usual method.

Answer ONE question in Section A and ONE question in Section B.

Write your answers in the separate answer booklet provided, following the instructions on the front of the answer booklet.

Use both sides of the paper. Write only within the white areas of the booklet.

Write the question number in the left-hand margin at the start of each answer.

(Turn over)

Leave at least two line spaces between each answer.

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.

(Turn over)

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.**

(Turn over)

EITHER,

01. KING LEAR

**The British camp near Dover.
Enter, in conquest, with drum
and colours, EDMUND; LEAR and
CORDELIA prisoners; Soldiers,
Captain.**

EDMUND **Some officers take them away.
 Good guard,
 Until their greater pleasures
 first be known
 That are to censure them.**

CORDELIA **We are not the first
Who with best meaning have
 incurr'd the worst.
For thee, oppressed King, am I
 cast down;**

(Turn over)

LEAR

**Myself could else out-frown
false Fortune's frown.**

**Shall we not see these
daughters and these sisters?**

**No, no, no, no! Come, let's
away to prison.**

**We two alone will sing like
birds i' th' cage;**

**When thou dost ask me
blessing, I'll kneel down**

**And ask of thee forgiveness;
so we'll live,**

**And pray, and sing, and tell old
tales, and laugh**

**At gilded butterflies, and hear
poor rogues**

**Talk of court news, and we'll
talk with them too –**

**Who loses and who wins;
who's in, who's out –**

**And take upon's the mystery of
things**

(Turn over)

As if we were God's spies; and
 we'll wear out
 In a wall'd prison packs and
 sects of great ones
 That ebb and flow by th' moon.
 Take them away.

EDMUND

LEAR

Upon such sacrifices, my
 Cordelia,
 The gods themselves throw
 incense. Have I caught thee?
 He that parts us shall bring a
 brand from heaven
 And fire us hence like foxes.
 Wipe thine eyes;
 The good years shall devour
 them, flesh and fell,
 Ere they shall make us weep.
 We'll see 'em starv'd first.
 Come. [Exeunt Lear and
 Cordelia, guarded.]

(Act 5, Scene iii)

(Turn over)

01 (i)

With close reference to the language and imagery in this extract, examine how Shakespeare presents Lear and Cordelia at this point in the play.

[15 marks]

(ii)

“All the suffering in this play is brought about by the division of the kingdom.” Examine this view of the play *King Lear*, making close reference to relevant contexts.

[45 marks]

(Turn over)

OR,

02. ANTONY AND CLEOPATRA

Enter OCTAVIA, with her Train.

OCTAVIA Hail, Caesar, and my lord! hail,
most dear Caesar!

CAESAR That ever I should call thee
castaway!

OCTAVIA You have not call'd me so, nor
have you cause.

CAESAR Why have you stol'n upon us
thus? You come not
Like Caesar's sister. The wife
of Antony
Should have an army for an
usher, and
The neighs of horse to tell of
her approach

(Turn over)

Long ere she did appear. The
trees by th' way
Should have borne men, and
expectation fainted,
Longing for what it had not.
Nay, the dust
Should have ascended to the
roof of heaven,
Rais'd by your populous
troops. But you are come
A market-maid to Rome, and
have prevented
The ostentation of our love,
which left unshown
Is often left unlov'd. We should
have met you
By sea and land, supplying
every stage
With an augmented greeting.

(Turn over)

OCTAVIA

Good my lord,
To come thus was I not
constrain'd, but did it
On my free will. My lord, Mark
Antony,
Hearing that you prepar'd for
war, acquainted
My grieved ear withal; whereon
I begg'd
His pardon for return.

CAESAR

Which soon he granted,
Being an obstruct 'tween his
lust and him.

OCTAVIA

Do not say so, my lord.

CAESAR

I have eyes upon him,
And his affairs come to me on
the wind.

Where is he now?

OCTAVIA

My lord, in Athens.

CAESAR **No, my most wronged sister:
Cleopatra
Hath nodded him to her. He
hath given his empire
Up to a whore, who now are
levying
The kings o' th' earth for war.**

(Act 3, Scene vi)

(Turn over)

02 (i)

With close reference to the language and imagery in this extract, examine Shakespeare's presentation of Caesar and Octavia at this point in the play. [15 marks]

(ii)

“In Antony and Cleopatra Shakespeare presents different kinds of conflict, but the most important is that between passion and reason.” Discuss this view of the play, making close reference to relevant contexts. [45 marks]

(Turn over)

OR,

03. HAMLET

**KING What, Gertrude? How does
Hamlet?**

**QUEEN Mad as the sea and wind, when
 both contend
Which is the mightier. In his
 lawless fit,
Behind the arras hearing
 something stir,
Whips out his rapier, cries ‘A rat,
 a rat!’
And in this brainish apprehension
 kills
The unseen good old man.**

KING O heavy deed!
It had been so with us had we
been there.

His liberty is full of threats to all –

(Turn over)

To you yourself, to us, to every
one.

Alas, how shall this bloody deed
be answer'd?

It will be laid to us, whose
providence

Should have kept short,
restrain'd, and out of haunt,

This mad young man. But so
much was our love,

We would not understand what
was most fit;

But, like the owner of a foul
disease,

To keep it from divulging, let it
feed

Even on the pith of life. Where is
he gone?

QUEEN To draw apart the body he hath
kill'd;

(Turn over)

O'er whom his very madness, like
some ore

Among a mineral of metals base,
Shows itself pure: 'a weeps for
what is done.

KING

O Gertrude, come away!

The sun no sooner shall the
mountains touch

But we will ship him hence; and
this vile deed

We must with all our majesty and
skill

Both countenance and excuse.

Ho, Guildenstern!

(Act 4, Scene i)

(Turn over)

03 (i)

With close reference to the language and imagery in this extract, examine how Shakespeare presents Queen Gertrude and King Claudius at this point in the play. [15 marks]

(ii) “The play shows very clearly the destructive power of family loyalty.” Discuss this view of the play Hamlet, making close reference to relevant contexts. [45 marks]

(Turn over)

OR,

04. KING HENRY IV PART 1

HOTSPUR [to Vernon] Cousin, I think thou
art enamoured
On his follies.
Never did I hear
Of any prince so
wild a liberty.
But be he as he
will, yet once ere
night
I will embrace him
with a soldier's arm,
That he shall shrink
under my
courtesy.
Arm, arm with
speed! and,
fellows, soldiers,
friends,

(Turn over)

**Better consider what you
have to do
Than I, that have not well
the gift of tongue,
Can lift your blood up with
persuasion.**

Enter a Messenger.

MESSENGER **My lord, here are letters
for you.**

HOTSPUR **I cannot read them now.
O gentlemen, the time of
life is short!
To spend that shortness
basely were too long,
If life did ride upon a dial's
point,
Still ending at the arrival of
an hour.
And if we live, we live to
tread on kings;**

(Turn over)

If die, brave death, when
princes die with us!
Now, for our consciences,
the arms are fair,
When the intent of bearing
them is just.

Enter another Messenger.

MESSENGER My lord, prepare; the King
comes on apace.

HOTSPUR I thank him that he cuts me
from my tale,
For I profess not talking;
only this –
Let each man do his best.
And here draw I
A sword, whose temper I
intend to stain
With the best blood that I
can meet withal

(Turn over)

21

**In the adventure of this
perilous day.**

**Now, Esperance! Percy!
and set on.**

**Sound all the lofty
instruments of war,
And by that music let us
all embrace;**

**For, heaven to earth,
some of us never shall
A second time do such a
courtesy.**

**[They embrace.
The trumpets
sound. Exeunt.**

(Act 5, Scene ii)

(Turn over)

04 (i)

With close reference to the language and imagery in this extract, examine Shakespeare's presentation of Hotspur at this point in the play.

[15 marks]

(ii)

“In King Henry IV Part 1 we are shown how public duty is sacrificed in the pursuit of personal desires.” Discuss this view of the play, making close reference to relevant contexts.

[45 marks]

(Turn over)

OR,

05. THE TEMPEST

GONZALO Had I plantation of this isle,
my lord –

ANTONIO He'd sow't with nettle-seed.

SEBASTIAN Or docks, or mallows.

GONZALO And were the king on't, what
would I do?

SEBASTIAN Scape being drunk for want
of wine.

GONZALO I' th' commonwealth I would
by contraries

Execute all things; for no
kind of traffic

Would I admit; no name of
magistrate;

Letters should not be

known; riches, poverty,

And use of service, none;
contract, succession,

(Turn over)

Bourn, bound of land, tilth,
vineyard, none;
No use of metal, corn, or
wine, or oil;
No occupation; all men idle,
all;
And women too, but
innocent and pure;
No sovereignty –

SEBASTIAN

Yet he would be
king on't.

ANTONIO

The latter end of his
commonwealth forgets
the beginning.

GONZALO

All things in common nature
should produce
Without sweat or endeavour.
Treason, felony,
Sword, pike, knife, gun, or
need of any engine,
Would I not have; but nature
should bring forth,

(Turn over)

25

**Of its own kind, all foison,
all abundance,
To feed my innocent people.**

SEBASTIAN **No marrying 'mong his
subjects?**

ANTONIO **None, man; all idle; whores
and knaves.**

GONZALO **I would with such perfection
govern, sir,
T' excel the golden age.**

SEBASTIAN **Save his majesty!**

ANTONIO **Long live Gonzalo!**

(Act 2, Scene i)

(Turn over)

05 (i)

With close reference to the language and imagery in this extract, examine how Shakespeare presents Gonzalo at this point in the play. [15 marks]

(ii)

How far would you agree that “The Tempest offers its audience a negative view of an ideal world”? Your response must include close reference to relevant contexts.

[45 marks]

(Turn over)

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.**

(Turn over)

**MARLOWE: DOCTOR FAUSTUS
(LONGMAN)
PREBBLE: ENRON (METHUEN)**

EITHER,

- 06. How far would you agree that in both Doctor Faustus and Enron we are made to see “the importance of boundaries”? Your response must include close reference to relevant contexts. [60 marks]**

(Turn over)

OR,

- 07. “The playwright wins our sympathy for irresponsible characters who continue to do wrong, regardless of the consequences.” In the light of this view, explore connections between the ways in which ideas about responsibility are presented in both *Doctor Faustus* and *Enron*. Your response must include close reference to relevant contexts.**

[60 marks]

(Turn over)

**WEBSTER: THE DUCHESS OF MALFI
(METHUEN)**

**WILLIAMS: A STREETCAR NAMED
DESIRE (PENGUIN MODERN CLASSICS)**

EITHER,

- 08. “The play focuses exclusively on the plight of the outsider in a society which punishes those who dare to be different.” In the light of this view, explore connections between the presentation of outsiders in both *The Duchess of Malfi* and *A Streetcar Named Desire*. Your response must include close reference to relevant contexts.**

[60 marks]

(Turn over)

OR,

- 09. “The constant threat of physical abuse in this play creates dramatic tension, but it is the portrayal of mental suffering which has the greater impact.” To what extent could you apply this view to both *The Duchess of Malfi* and *A Streetcar Named Desire*? Your response must include close reference to relevant contexts.**

[60 marks]

(Turn over)

**MIDDLETON: THE REVENGER'S
TRAGEDY (METHUEN)
ORTON: LOOT (METHUEN)**

EITHER,

- 10. “This play pleases and repulses its audience in equal measure.” How far would you apply this judgement to both *The Revenger's Tragedy* and *Loot*? Your response must include close reference to relevant contexts.
[60 marks]**

(Turn over)

OR,

- 11. “The play shows no regard for religion, or indeed any belief system other than the belief in the right of individuals to behave as they please.” In the light of this view, explore connections between the ways in which attitudes towards religion are presented in both *The Revenger’s Tragedy* and *Loot*. Your response must include close reference to relevant contexts.**
- [60 marks]**

(Turn over)

**WILDE: LADY WINDERMERE'S FAN
(NEW MERMAIDS)
PINTER: BETRAYAL (FABER)**

EITHER,

- 12. “We are clearly shown that being faithful to your partner is less valued in this society than the art of making conversation with other people.” In the light of this view, explore connections between the ways in which ideas about sexual morality are presented in both Lady Windermere's Fan and Betrayal. Your response must include close reference to relevant contexts. [60 marks]**

(Turn over)

OR,

- 13. How far would you agree that in both *Lady Windermere's Fan* and *Betrayal* we are shown how “women are powerless to change society’s views of how they should behave”? Your response must include close reference to relevant contexts.**

[60 marks]

(Turn over)

**SHAKESPEARE: MEASURE FOR
MEASURE**

HARE: MURMURING JUDGES (FABER)

EITHER,

- 14. “The play mounts a clear attack on the abuse of power and authority.” In the light of this view, explore connections between the ways in which both Measure for Measure and Murmuring Judges present ideas about power and authority. Your response must include close reference to relevant contexts.**

[60 marks]

(Turn over)

OR,

- 15. How far would you agree that both Measure for Measure and Murmuring Judges show “society’s failure to break down intolerance and prejudice”? Your response must include close reference to relevant contexts.**

[60 marks]

END OF PAPER