



GCE A LEVEL



A720U20-1

WEDNESDAY, 5 JUNE 2024 – 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)

Begin your response to Section B on a new page

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

ALBANY Now, gods that we adore,
whereof comes this?

GONERIL Never afflict yourself to know
more of it;
But let his disposition have
that scope
As dotage gives it.

Re-enter LEAR.

LEAR What, fifty of my followers at a
clap!
Within a fortnight!

ALBANY What's the matter, sir?
LEAR I'll tell thee. [To Goneril] Life
and death! I am asham'd
That thou hast power to shake
my manhood thus;
(Turn over)

That these hot tears, which
break from me perforce,
Should make thee worth them.

Blasts and fogs upon thee!
Th' untented woundings of a
father's curse

Pierce every sense about thee!
– Old fond eyes,

Beweep this cause again, I'll
pluck ye out,

And cast you, with the waters
that you loose,

To temper clay. Ha! Is't come to
this?

Let it be so. I have another
daughter,

Who, I am sure, is kind and
comfortable.

When she shall hear this of
thee, with her nails

She'll flay thy wolfish visage.

Thou shalt find

(Turn over)

7

**That I'll resume the shape
which thou dost think
I have cast off for ever.**

[Exit Lear.

GONERIL **Do you mark that?**

ALBANY **I cannot be so partial, Goneril,
To the great love I bear you –**

GONERIL **Pray you, content.**

(Act 1, Scene iv)

(Turn over)

01 (i)

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

[15 marks]

(ii)

“The play’s main appeal lies in showing clearly the conflict between youth and age.” Examine this view of the play *King Lear*, making close reference to relevant contexts.

[45 marks]

(Turn over)

OR,

02. ANTONY AND CLEOPATRA

**Under the walls of Alexandria.
Alarum. Enter ANTONY, again in a
march; SCARUS with Others.**

ANTONY We have beat him to his camp.
 Run one before
And let the Queen know of our
 gests. To-morrow,
Before the sun shall see's, we'll
 spill the blood
That has to-day escap'd. I
 thank you all;
For doughty-handed are you,
 and have fought
Not as you serv'd the cause,
 but as't had been
Each man's like mine; you have
 shown all Hectors.

(Turn over)

**Enter the city, clip your wives,
your friends,
Tell them your feats; whilst
they with joyful tears
Wash the congealment from
your wounds and kiss
The honour'd gashes whole.**

Enter CLEOPATRA, attended.

**[To Scarus] Give me thy hand. –
To this great fairy I'll commend
thy acts,
Make her thanks bless thee. O
thou day o' th' world,
Chain mine arm'd neck. Leap
thou, attire and all,
Through proof of harness to
my heart, and there
Ride on the pants triumphing.**

(Turn over)

CLEOPATRA

**Lord of lords!
O infinite virtue, com'st
thou smiling from
The world's great snare
uncaught?**

ANTONY

**Mine nightingale,
We have beat them to their
beds. What, girl! though
grey
Do something mingle with
our younger brown, yet
ha' we
A brain that nourishes our
nerves, and can
Get goal for goal of youth.**

(Act 4, Scene viii)

(Turn over)

02 (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 marks]

(ii)

“At the end of Antony and Cleopatra we are left with no sense of tragedy but only humiliation.” How far would you agree with this view of the play? Your response must include close reference to relevant contexts. [45 marks]

(Turn over)

OR,

03. HAMLET

QUEEN

**O Hamlet, speak no more!
Thou turn'st my eyes into my
very soul;
And there I see such black and
grained spots
As will not leave their tinct.**

HAMLET

**Nay, but to live
In the rank sweat of an
 enseamed bed,
Stew'd in corruption, honeying
 and making love
Over the nasty sty!**

QUEEN

**O, speak to me no more!
These words like daggers enter
in my ears;
No more, sweet Hamlet.**

(Turn over)

HAMLET A murderer and a villain!
A slave that is not twentieth
 part the tithe
Of your precedent lord; a vice
 of kings;
A cutpurse of the empire and
 the rule,
That from a shelf the precious
 diadem stole
And put it in his pocket!

QUEEN No more!

Enter Ghost.

HAMLET A king of shreds and patches —

Save me, and hover o'er me
 with your wings,
You heavenly guards! What
 would your gracious figure?

QUEEN Alas, he's mad!

(Turn over)

15

HAMLET **Do you not come your tardy
 son to chide,
That, laps'd in time and
 passion, lets go by
Th' important acting of your
 dread command?
O, say!**

(Act 3, Scene iv)

(Turn over)

03 (i)

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

(ii) “Hamlet’s fate is determined not by his tendency to think too much but to feel too much.” How far would you agree with this view of the play? Your response must include close reference to relevant contexts.

[45 marks]

(Turn over)

OR,

04. KING HENRY IV PART 1

KING

The skipping King, he ambled
up and down
With shallow jesters and rash
bavin wits,
Soon kindled and soon burnt;
carded his state,
Mingled his royalty with
cap'ring fools;
Had his great name profaned
with their scorns,
And gave his countenance,
against his name,
To laugh at gibing boys and
stand the push
Of every beardless vain
comparative;
Grew a companion to the
common streets,
(Turn over)

Enfeoff'd himself to popularity;
That, being daily swallowed by
men's eyes,
They surfeited with honey and
began
To loathe the taste of
sweetness, whereof a little
More than a little is by much
too much.
So, when he had occasion to
be seen,
He was but as the cuckoo is in
June,
Heard, not regarded, seen, but
with such eyes
As, sick and blunted with
community,
Afford no extraordinary gaze,
Such as is bent on sun-like
majesty
When it shines seldom in
admiring eyes;
(Turn over)

**But rather drowz'd and hung
their eyelids down,
Slept in his face, and rend'red
such aspect
As cloudy men use to their
adversaries,
Being with his presence
glutted, gorg'd, and full.**

(Act 3, Scene ii)

(Turn over)

04 (i)

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

(ii)

**“In King Henry IV Part 1, it is the past which controls the present.”
Discuss this view of the play, making close reference to relevant contexts.
[45 marks]**

(Turn over)

OR,

05. THE TEMPEST

ARIEL

**Confin'd together
In the same fashion as you
gave in charge;
Just as you left them; all
prisoners, sir,
In the line-grove which
weather-fends your cell;
They cannot budge till your
release. The King,
His brother, and yours,
abide all three distracted,
And the remainder
mourning over them,
Brim full of sorrow and
dismay; but chiefly
Him you term'd, sir, 'the
good old lord, Gonzalo';
His tears run down his**

(Turn over)

beard, like winter's drops
From eaves of reeds. Your
charm so strongly works
'em

That if you now beheld them
your affections
Would become tender.

PROSPERO

Dost thou think
so, spirit?

ARIEL

Mine would, sir, were I
human.

PROSPERO

And mine shall.
Hast thou, which art but air,
a touch, a feeling
Of their afflictions, and shall
not myself,
One of their kind, that relish
all as sharply,
Passion as they, be kindlier
mov'd than thou art?
Though with their high
wrongs I am struck to th'

(Turn over)

quick,
Yet with my nobler reason
'gainst my fury
Do I take part; the rarer
action is
In virtue than in vengeance;
they being penitent,
The sole drift of my purpose
doth extend
Not a frown further. Go
release them, Ariel;
My charms I'll break, their
senses I'll restore,
And they shall be
themselves.

ARIEL

I'll fetch them, sir. [Exit.

(Act 5, Scene i)

(Turn over)

05 (i)

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

[15 marks]

(ii) “Shakespeare’s portrayal of the master-servant relationship between Prospero and Ariel is central to our understanding of the play.” How far would you agree with this view of *The Tempest*? 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 both Doctor Faustus and Enron offer their audiences “nothing but a bleak commentary on human weakness”? Your response must include close reference to relevant contexts.**

[60 marks]

(Turn over)

OR,

- 07. “The play entertains and instructs its audience in equal measure, but the entertainment distracts from the play’s moral meaning.” To what extent would you apply this view to 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. How far would you agree that The Duchess of Malfi and A Streetcar Named Desire are alike in “showing clearly the destructive power of desire”? Your response must include close reference to relevant contexts.
[60 marks]**

(Turn over)

OR,

- 09. “In the world of this play, nothing is as it seems.” In the light of this view, explore connections between the presentation of deception and false appearance in 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. “The enduring appeal of this play lies in its capacity to challenge an audience’s ideas and beliefs.” How far would you apply this view to both *The Revenger’s Tragedy* and *Loot*? Your response must include close reference to relevant contexts.
[60 marks]**

(Turn over)

OR,

- 11. “It is the play’s preoccupation with the human body which creates the most opportunities for savage humour.” In the light of this view, explore connections between the ways in which different types of humour 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. “The play offers a light-hearted examination of relationships where love exists but is rarely expressed.” In the light of this view, explore connections between the ways in which relationships 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 “a superficial society where respectability is more important than morality”? 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 shows us clearly the capacity for dishonesty in those who govern others.” In the light of this view, explore connections between the ways in which both Measure for Measure and Murmuring Judges present ideas about dishonesty. Your response must include close reference to relevant contexts.**

[60 marks]

(Turn over)

OR,

- 15. “This play shines a light on many issues, but it is the focus on social injustice which shines the brightest.” How far would you apply this view to both Measure for Measure and Murmuring Judges? Your response must include close reference to relevant contexts. [60 marks]**

END OF PAPER