



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.

Begin your response to Section B on a new page.

(Turn over)

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,

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;
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,

(Turn over)

**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
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.
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.

(Turn over)

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.**

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]**

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.

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.

(Turn over)

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!

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)

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,
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;
But rather drowz'd and hung their eyelids down,
Slept in his face, and rend'red such aspect

(Turn over)

**As cloudy men use to their adversaries,
Being with his presence gluttoned, gorg'd, and full.
(Act 3, Scene ii)**

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]

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 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.

(Turn over)

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' 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]

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,

- 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]

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]

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]**

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]**

**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]**

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]**

**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]**

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]**

**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]**

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