



GCE A LEVEL



A720U20-1

THURSDAY, 22 MAY 2025 – 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

GLOUCESTER I am tied to the stake, and
I must stand the
course.

REGAN Wherefore to Dover?

GLOUCESTER Because I would not see
thy cruel nails
Pluck out his poor old eyes;
nor thy fierce sister
In his anointed flesh rash
boarish fangs.
The sea, with such a storm
storm as his bare head
In hell-black night endur'd,
would have buoy'd up
And quench'd the stelled
fires.

(Turn over)

Yet, poor old heart, he
 help the heavens to rain.
 If wolves had at thy gate
 howl'd that dern time,
 Thou shouldst have said
 'Good porter, turn
 the key'.

All cruels else subscribe,
 but I shall see
 The winged vengeance
 overtake such children.

CORNWALL

See't shalt thou never.

Fellows, hold the chair.
 Upon these eyes of thine
 I'll set my foot.

GLOUCESTER

He that will think to live till
 he be old,

Give me some help! – O
 cruel! O you gods!

REGAN

One side will mock
 another; th' other too

(Turn over)

CORNWALL
1 SERVANT

If you see vengeance –
Hold your hand, my
my lord.

I have serv'd you ever
since I was a child;
But better service have I
never done you,
Than now to bid you hold.

REGAN
1 SERVANT

How now, you dog!
If you did wear a beard
upon your chin
I'd shake it on this quarrel.
What do you mean?

(Act 3, Scene vii)

(Turn over)

01 (i)

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

(ii)

With close reference to relevant contexts, discuss the view that “in his play King Lear, Shakespeare presents a world which, in the words of Gloucester, is indeed all dark and comfortless.” [45 marks]

(Turn over)

OR,

02. ANTONY AND CLEOPATRA

CLEOPATRA

Good my lord –

ANTONY

You have been a boggler

ever.

But when we in our

viciousness grow hard –

O misery on't! – the wise

gods seel our eyes,

In our own filth drop our

clear judgments,

make us

Adore our errors, laugh

at's while we strut

To our confusion.

CLEOPATRA

O, is't come to this?

ANTONY

I found you as a morsel

cold upon

(Turn over)

[illegible]

CLEOPATRA ANTONY

**Wherefore is this?
To let a fellow that will take
rewards,
And say ‘God quit you!’ be
familiar with
My playfellow, your hand,
this kingly seal**

(Turn over)

11

**And plighter of high
 hearts! O that I were
Upon the hill of Basan to
 outroar
The horned herd! For I
 have savage cause,
And to proclaim it civilly
 were like
A halter'd neck which does
 the hangman thank
For being yare about him.**

(Act 3, Scene xiii)

(Turn over)

02 (i)

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

(ii) “Shakespeare creates a world in which there are no stable foundations but only shifting sands.” Examine this view of the play Antony and Cleopatra, making close reference to relevant contexts. [45 marks]

(Turn over)

OR,

03. HAMLET

A table prepared. Trumpets, Drums, and Officers with cushions, foils and daggers. Enter KING, QUEEN, LAERTES, and all the State.

KING **Come, Hamlet, come, and
 take this hand from me.
[The King puts Laertes's
hand into Hamlet's.**

HAMLET **Give me your pardon, sir. I
 have done you wrong;
But pardon 't, as you are a
 gentleman.
This presence knows,
And you must needs have
 heard how I am punish'd**

(Turn over)

With a sore distraction. What
I have done
That might your nature,
honour, and exception,
Roughly awake, I here
proclaim was madness.
Was't Hamlet wrong'd
Laertes? Never Hamlet.
If Hamlet from himself be
ta'en away,
And when he's not himself
does wrong Laertes,
Then Hamlet does it not,
Hamlet denies it.
Who does it, then? His
madness. If't be so,
Hamlet is of the faction that is
wrong'd;
His madness is poor Hamlet's
enemy.

Sir, in this audience,

(Turn over)

15

**Let my disclaiming from a
purpos'd evil
Free me so far in your most
generous thoughts
That I have shot my arrow
o'er the house
And hurt my brother.**

LAERTES

**I am satisfied in
nature,
Whose motive in this case
should stir me most
To my revenge; but in my
terms of honour
I stand aloof, and will no
reconcilement
Till by some elder masters of
known honour
I have a voice and precedent
of peace
To keep my name ungor'd –
but till that time**

(Turn over)

16

**I do receive your offer'd love
like love,
And will not wrong it.**

(Act 5, Scene ii)

(Turn over)

03 (i)

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

[15 marks]

(ii) “Shakespeare suggests that Hamlet himself may be the greatest obstacle on his road to revenge.” Discuss this view of the play, making close reference to relevant contexts.

[45 marks]

(Turn over)

OR,

04. KING HENRY IV PART 1

WORCESTER The Prince of Wales
stepp'd forth before
the King,
And, nephew, challeng'd
you to single fight.

HOTSPUR O, would the quarrel lay
 upon our heads;
And that no man might
 draw short breath to-day
But I and Harry Monmouth!
 Tell me, tell me,
How show'd his tasking?
 Seem'd it in contempt?

VERNON

No, by my soul, I never in
my life
Did hear a challenge urg'd
more modestly,

(Turn over)

Unless a brother should a
 brother dare
 To gentle exercise and
 proof of arms.
 He gave you all the duties
 of a man;
 Trimm'd up your praises
 with a princely tongue;
 Spoke your deservings like
 a chronicle;
 Making you ever better
 than his praise,
 By still dispraising praise
 valued with you;
 And, which became him
 like a prince indeed,
 He made a blushing cital
 of himself,
 And chid his truant youth
 with such a grace

(Turn over)

20

**As if he mast'ed there a
double spirit,
Of teaching and of learning
instantly.
There did he pause, but let
me tell the world –
If he outlive the envy of
this day,
England did never owe so
sweet a hope,
So much misconstrued in
his wantonness.
Cousin, I think thou art
enamoured
On his follies.**

HOTSPUR

(Act 5, Scene ii)

(Turn over)

04 (i)

With close reference to the language and imagery in this extract, examine how Shakespeare presents Hotspur's and Vernon's thoughts and feelings about Prince Harry at this point in the play. [15 marks]

(ii) "Shakespeare may convince us of Prince Harry's heroic qualities by the end of the play, but it is Falstaff who wins our hearts and minds." Discuss this view of the play King Henry IV Part 1, making close reference to relevant contexts. [45 marks]

(Turn over)

OR,

05. THE TEMPEST

FERDINAND

Admir'd Miranda!

Indeed the top of

admiration; worth

What's dearest to the world!

Full many a lady

I have ey'd with best regard;

and many a time

Th'harmony of their tongues

hath into bondage

Brought my too diligent ear;

for several virtues

Have I lik'd several women,

never any

With so full soul, but some

defect in her

Did quarrel with the noblest

grace she ow'd,

(Turn over)

**And put it to the foil; but
you, O you,
So perfect and so peerless,
are created
Of every creature's best!**

MIRANDA

**I do not know
One of my sex; no woman's
face remember,
Save, from my glass, mine
own; nor have I seen
More that I may call men
than you, good friend,
And my dear father. How
features are abroad,
I am skilless of; but, by my
modesty,
The jewel in my dower, I
would not wish
Any companion in the world
but you;**

(Turn over)

Nor can imagination form a
shape,
Besides yourself, to like of.

But I prattle
Something too wildly, and
my father's precepts
I therein do forget.

FERDINAND

I am, in my
condition,
A prince, Miranda; I do
think, a king –
I would not so! – and would
no more endure
This wooden slavery than
to suffer
The flesh-fly blow my
mouth. Hear my soul
speak:
The very instant that I saw
you, did

(Turn over)

25

**My heart fly to your service;
there resides
To make me slave to it; and
for your sake
Am I this patient log-man.**

(Act 3, Scene i)

(Turn over)

05 (i)

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

(ii) With close reference to relevant contexts, how far would you agree that “love is of little importance in The Tempest”? [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. “The abuse of power is the primary focus of the play.” To what extent could you apply this view to both Doctor Faustus and Enron? Your response must include close reference to relevant contexts.**

[60 marks]

(Turn over)

OR,

- 07. “The playwright makes it clear that the pursuit of wealth leads only to misery and ruin.” In the light of this view, explore connections between Marlowe’s and Prebble’s presentation of ideas about wealth 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 playwright has created vivid and memorable characters, but we are repulsed by their lack of morals.” 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)

OR,

- 09. “The play presents an unforgiving, harsh society in which there is no room for dreams or illusions.” In the light of this view, explore connections between the ways in which both *The Duchess of Malfi* and *A Streetcar Named Desire* present ideas about illusion and reality. Your response must include close reference to relevant contexts.**
- [60 marks]**

(Turn over)

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

EITHER,

- 10. “Despite creating opportunities for laughter, the playwright paints a bleak and pessimistic picture of human nature.” To what extent could 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. “A drama with a strong focus on hypocrisy and very little else.” In the light of this view, explore connections between the presentation of hypocrisy 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. “A drama which is chiefly domestic in scope and appeals only to the socially privileged.” To what extent could you apply this view to both Lady Windermere's Fan and Betrayal? Your response must include close reference to relevant contexts. [60 marks]**

(Turn over)

OR,

- 13. “We are entertained by the dialogue and the staging in this play, but the presentation of women as unequal to men leaves us with a bitter taste.” In the light of this view, explore connections between the presentation of gender inequality in both *Lady Windermere’s Fan* and *Betrayal*. Your response must include close reference to relevant contexts. [60 marks]**

(Turn over)

**SHAKESPEARE: MEASURE FOR
MEASURE**

HARE: MURMURING JUDGES (FABER)

EITHER,

- 14. “A play which raises a mirror to society, reflecting only what needs radical reform.” To what extent could you apply this view to both Measure for Measure and Murmuring Judges? Your response must include close reference to relevant contexts. [60 marks]**

OR,

- 15. “At the end of this play there is a degree of hope for a better future where virtue, not vice, is an active force.” In the light of this view, explore connections between the presentation of morality in both Measure for Measure and Murmuring Judges. Your response must include close reference to relevant contexts. [60 marks]**

END OF PAPER