



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.

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

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 as his bare
head

In hell-black night endur'd, would have
buoy'd up

And quench'd the stelled fires.

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.

(Turn over)

- 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.
- CORNWALL** If you see vengeance –
1 SERVANT Hold your hand, 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** How now, you dog!
1 SERVANT 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]

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

Dead Caesar's trencher. Nay, you were

a fragment

Of Cneius Pompey's, besides what

hotter hours,

Unregist'ed in vulgar fame, you have

Luxuriously pick'd out; for I am sure,

Though you can guess what

temperance should be,

You know not what it is.

(Turn over)

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
And pligher 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)

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]**

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
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,

(Turn over)

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

(Act 5, Scene ii)

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]

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,
 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;

(Turn over)

And, which became him like a prince
indeed,
He made a blushing cital of himself,
And chid his truant youth with such a
grace
As if he mast' red 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)

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]**

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,
 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,

(Turn over)

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;
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
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]

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. “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]**

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]**

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]**

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]

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]

**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]**

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]**

**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