



GCE A LEVEL

A720U20-1



S24-A720U20-1



WEDNESDAY, 5 JUNE 2024 – MORNING

ENGLISH LITERATURE – A level component 2

Drama

2 hours

A720U201
01

ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen. Do not use gel pen or correction fluid.

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 two boxes in the left-hand margin at the start of each answer,

for example

0	1
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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.

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,

0	1
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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,
 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)

- 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]
- 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]

0	2
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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.

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)

- 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]
- 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]

Or,

0	3
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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.

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)

- 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]
- 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]

Or,

0	4
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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
 As cloudy men use to their adversaries,
 Being with his presence glutted, gorg'd, and full.

(Act 3, Scene ii)

- 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]
- 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]

Or,

0	5
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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.

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)

- 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]
- 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]

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,

0	6
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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]

Or,

0	7
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“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]

Webster: *The Duchess of Malfi* (Methuen)
Williams: *A Streetcar Named Desire* (Penguin Modern Classics)

Either,

0	8
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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]

Or,

0	9
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“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]

Middleton: *The Revenger's Tragedy* (Methuen)
Orton: *Loot* (Methuen)

Either,

1	0
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"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]

Or,

1	1
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"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]

Wilde: *Lady Windermere's Fan* (New Mermaids)
Pinter: *Betrayal* (Faber)

Either,

1	2
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"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]

Or,

1	3
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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]

Shakespeare: *Measure for Measure*
Hare: *Murmuring Judges* (Faber)

Either,

1	4
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"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]

Or,

1	5
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"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]

END OF PAPER