



GCE A LEVEL

A720U20-1



S23-A720U20-1



THURSDAY, 8 JUNE 2023 – 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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Leave at least two line spaces between each answer.

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,

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King Lear

The British camp near Dover.

Enter, in conquest, with drum and colours, EDMUND; LEAR and CORDELIA prisoners; Soldiers, Captain.

EDMUND	Some officers take them away. Good guard, Until their greater pleasures first be known That are to censure them.
CORDELIA	We are not the first Who with best meaning have incurr'd the worst. For thee, oppressed King, am I cast down; Myself could else out-frown false Fortune's frown. Shall we not see these daughters and these sisters?
LEAR	No, no, no, no! Come, let's away to prison. We two alone will sing like birds i' th' cage; When thou dost ask me blessing, I'll kneel down And ask of thee forgiveness; so we'll live, And pray, and sing, and tell old tales, and laugh At gilded butterflies, and hear poor rogues Talk of court news, and we'll talk with them too – Who loses and who wins; who's in, who's out – And take upon's the mystery of things As if we were God's spies; and we'll wear out In a wall'd prison packs and sects of great ones That ebb and flow by th' moon.
EDMUND	Take them away.
LEAR	Upon such sacrifices, my Cordelia, The gods themselves throw incense. Have I caught thee? He that parts us shall bring a brand from heaven And fire us hence like foxes. Wipe thine eyes; The good years shall devour them, flesh and fell, Ere they shall make us weep. We'll see 'em starv'd first. Come. <i>[Exeunt Lear and Cordelia, guarded.]</i>

(Act 5, Scene iii)

- i) With close reference to the language and imagery in this extract, examine how Shakespeare presents Lear and Cordelia at this point in the play. [15]
- ii) "All the suffering in this play is brought about by the division of the kingdom." Examine this view of the play *King Lear*, making close reference to relevant contexts. [45]

Or,

0 2

Antony and Cleopatra*Enter OCTAVIA, with her Train.*

OCTAVIA Hail, Caesar, and my lord! hail, most dear Caesar!
 CAESAR That ever I should call thee castaway!
 OCTAVIA You have not call'd me so, nor have you cause.
 CAESAR Why have you stol'n upon us thus? You come not
 Like Caesar's sister. The wife of Antony
 Should have an army for an usher, and
 The neighs of horse to tell of her approach
 Long ere she did appear. The trees by th' way
 Should have borne men, and expectation fainted,
 Longing for what it had not. Nay, the dust
 Should have ascended to the roof of heaven,
 Rais'd by your populous troops. But you are come
 A market-maid to Rome, and have prevented
 The ostentation of our love, which left unshown
 Is often left unlov'd. We should have met you
 By sea and land, supplying every stage
 With an augmented greeting.

OCTAVIA Good my lord,
 To come thus was I not constrain'd, but did it
 On my free will. My lord, Mark Antony,
 Hearing that you prepar'd for war, acquainted
 My grieved ear withal; whereon I begg'd
 His pardon for return.

CAESAR Which soon he granted,
 Being an obstruct 'tween his lust and him.

OCTAVIA Do not say so, my lord.

CAESAR I have eyes upon him,
 And his affairs come to me on the wind.
 Where is he now?

OCTAVIA My lord, in Athens.

CAESAR No, my most wronged sister: Cleopatra
 Hath nodded him to her. He hath given his empire
 Up to a whore, who now are levying
 The kings o' th' earth for war.

(Act 3, Scene vi)

- i) With close reference to the language and imagery in this extract, examine Shakespeare's presentation of Caesar and Octavia at this point in the play. [15]
- ii) "In *Antony and Cleopatra* Shakespeare presents different kinds of conflict, but the most important is that between passion and reason." Discuss this view of the play, making close reference to relevant contexts. [45]

Or,

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Hamlet

KING What, Gertrude? How does Hamlet?
 QUEEN Mad as the sea and wind, when both contend
 Which is the mightier. In his lawless fit,
 Behind the arras hearing something stir,
 Whips out his rapier, cries 'A rat, a rat!'
 And in this brainish apprehension kills
 The unseen good old man.

KING O heavy deed!
 It had been so with us had we been there.
 His liberty is full of threats to all –
 To you yourself, to us, to every one.
 Alas, how shall this bloody deed be answer'd?
 It will be laid to us, whose providence
 Should have kept short, restrain'd, and out of haunt,
 This mad young man. But so much was our love,
 We would not understand what was most fit;
 But, like the owner of a foul disease,
 To keep it from divulging, let it feed
 Even on the pith of life. Where is he gone?

QUEEN To draw apart the body he hath kill'd;
 O'er whom his very madness, like some ore
 Among a mineral of metals base,
 Shows itself pure: 'a weeps for what is done.

KING O Gertrude, come away!
 The sun no sooner shall the mountains touch
 But we will ship him hence; and this vile deed
 We must with all our majesty and skill
 Both countenance and excuse. Ho, Guildenstern!

(Act 4, Scene i)

- i) With close reference to the language and imagery in this extract, examine how Shakespeare presents Queen Gertrude and King Claudius at this point in the play. [15]
- ii) "The play shows very clearly the destructive power of family loyalty." Discuss this view of the play *Hamlet*, making close reference to relevant contexts. [45]

Or,

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King Henry IV Part 1

HOTSPUR [*to Vernon*]
 Cousin, I think thou art enamoured
 On his follies. Never did I hear
 Of any prince so wild a liberty.
 But be he as he will, yet once ere night
 I will embrace him with a soldier's arm,
 That he shall shrink under my courtesy.
 Arm, arm with speed! and, fellows, soldiers, friends,
 Better consider what you have to do
 Than I, that have not well the gift of tongue,
 Can lift your blood up with persuasion.

Enter a Messenger.

MESENTER
 HOTSPUR
 My lord, here are letters for you.
 I cannot read them now.
 O gentlemen, the time of life is short!
 To spend that shortness basely were too long,
 If life did ride upon a dial's point,
 Still ending at the arrival of an hour.
 And if we live, we live to tread on kings;
 If die, brave death, when princes die with us!
 Now, for our consciences, the arms are fair,
 When the intent of bearing them is just.

Enter another Messenger.

MESENTER
 HOTSPUR
 My lord, prepare; the King comes on apace.
 I thank him that he cuts me from my tale,
 For I profess not talking; only this –
 Let each man do his best. And here draw I
 A sword, whose temper I intend to stain
 With the best blood that I can meet withal
 In the adventure of this perilous day.
 Now, Esperance! Percy! and set on.
 Sound all the lofty instruments of war,
 And by that music let us all embrace;
 For, heaven to earth, some of us never shall
 A second time do such a courtesy.
[They embrace. The trumpets sound. Exeunt.]

(Act 5, Scene ii)

- i) With close reference to the language and imagery in this extract, examine Shakespeare's presentation of Hotspur at this point in the play. [15]
- ii) "In *King Henry IV Part 1* we are shown how public duty is sacrificed in the pursuit of personal desires." Discuss this view of the play, making close reference to relevant contexts. [45]

Or,

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The Tempest

GONZALO Had I plantation of this isle, my lord –
 ANTONIO He'd sow't with nettle-seed.
 SEBASTIAN Or docks, or mallows.
 GONZALO And were the king on't, what would I do?
 SEBASTIAN Scape being drunk for want of wine.
 GONZALO I' th' commonwealth I would by contraries
 Execute all things; for no kind of traffic
 Would I admit; no name of magistrate;
 Letters should not be known; riches, poverty,
 And use of service, none; contract, succession,
 Bourn, bound of land, tilth, vineyard, none;
 No use of metal, corn, or wine, or oil;
 No occupation; all men idle, all;
 And women too, but innocent and pure;
 No sovereignty –
 SEBASTIAN Yet he would be king on't.
 ANTONIO The latter end of his commonwealth forgets the beginning.
 GONZALO All things in common nature should produce
 Without sweat or endeavour. Treason, felony,
 Sword, pike, knife, gun, or need of any engine,
 Would I not have; but nature should bring forth,
 Of its own kind, all foison, all abundance,
 To feed my innocent people.
 SEBASTIAN No marrying 'mong his subjects?
 ANTONIO None, man; all idle; whores and knaves.
 GONZALO I would with such perfection govern, sir,
 T' excel the golden age.
 SEBASTIAN Save his majesty!
 ANTONIO Long live Gonzalo!

(Act 2, Scene i)

- i) With close reference to the language and imagery in this extract, examine how Shakespeare presents Gonzalo at this point in the play. [15]
- ii) How far would you agree that “*The Tempest* offers its audience a negative view of an ideal world”? 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,

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How far would you agree that in both *Doctor Faustus* and *Enron* we are made to see “the importance of boundaries”? Your response must include close reference to relevant contexts. [60]

Or,

0	7
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“The playwright wins our sympathy for irresponsible characters who continue to do wrong, regardless of the consequences.” In the light of this view, explore connections between the ways in which ideas about responsibility are presented in 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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“The play focuses exclusively on the plight of the outsider in a society which punishes those who dare to be different.” In the light of this view, explore connections between the presentation of outsiders in both *The Duchess of Malfi* and *A Streetcar Named Desire*. Your response must include close reference to relevant contexts. [60]

Or,

0	9
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“The constant threat of physical abuse in this play creates dramatic tension, but it is the portrayal of mental suffering which has the greater impact.” 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]

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

Either,

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“This play pleases and repulses its audience in equal measure.” How far would you apply this judgement 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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“The play shows no regard for religion, or indeed any belief system other than the belief in the right of individuals to behave as they please.” In the light of this view, explore connections between the ways in which attitudes towards religion 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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“We are clearly shown that being faithful to your partner is less valued in this society than the art of making conversation with other people.” In the light of this view, explore connections between the ways in which ideas about sexual morality 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 how “women are powerless to change society's views of how they should behave”? 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 mounts a clear attack on the abuse of power and authority.” In the light of this view, explore connections between the ways in which both *Measure for Measure* and *Murmuring Judges* present ideas about power and authority. Your response must include close reference to relevant contexts. [60]

Or,

1	5
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How far would you agree that both *Measure for Measure* and *Murmuring Judges* show “society's failure to break down intolerance and prejudice”? Your response must include close reference to relevant contexts. [60]

END OF PAPER