



GCE A LEVEL

A720U20-1



WEDNESDAY, 15 JUNE 2022 – 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

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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

LEAR Peace, Kent!
 Come not between the dragon and his wrath.
 I lov'd her most, and thought to set my rest
 On her kind nursery. [*To Cordelia*] Hence, and avoid my sight! –
 So be my grave my peace as here I give
 Her father's heart from her! Call France – Who stirs?
 Call Burgundy. Cornwall and Albany,
 With my two daughters' dowers digest this third.
 Let pride, which she calls plainness, marry her.
 I do invest you jointly with my power,
 Pre-eminence, and all the large effects
 That troop with what majesty. Ourself, by monthly course,
 With reservation of an hundred knights,
 By you to be sustain'd, shall our abode
 Make with you by due turn. Only we shall retain
 The name, and all th' addition to a king:
 The sway, revenue, execution of the rest,
 Beloved sons, be yours; which to confirm,
 This coronet part between you.

KENT Royal Lear,
 Whom I have ever honour'd as my king,
 Lov'd as my father, as my master follow'd,
 As my great patron thought on in my prayers –

LEAR The bow is bent and drawn; make from the shaft.
 KENT Let it fall rather, though the fork invade
 The region of my heart. Be Kent unmannerly
 When Lear is mad. What wouldst thou do, old man?
 Think'st thou that duty shall have dread to speak
 When power to flattery bows? To plainness honour's bound
 When majesty falls to folly.

(Act 1, Scene 1)

- i) With close reference to the language and imagery in this extract, examine Shakespeare's presentation of Lear at this point in the play. [15]
- ii) With close reference to relevant contexts, discuss the view that "the play *King Lear* shows us nothing more than the tragic consequences of foolish behaviour". [45]

Or,

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Antony and Cleopatra

ANTONY And thou art honest too.
 I wish I could be made so many men,
 And all of you clapp'd up together in
 An Antony, that I might do you service
 So good as you have done.

SERVANT The gods forbid!

ANTONY Well, my good fellows, wait on me to-night.
 Scant not my cups, and make as much of me
 As when mine empire was your fellow too,
 And suffer'd my command.

CLEOPATRA [*Aside to Enobarbus*] What does he mean?

ENOBARBUS [*Aside to Cleopatra*] To make his followers weep.

ANTONY Tend me to-night;
 May be it is the period of your duty.
 Haply you shall not see me more; or if,
 A mangled shadow. Perchance to-morrow
 You'll serve another master. I look on you
 As one that takes his leave. Mine honest friends,
 I turn you not away; but, like a master
 Married to your good service, stay till death.
 Tend me to-night two hours, I ask no more,
 And the gods yield you for't!

ENOBARBUS What mean you, sir,
 To give them this discomfort? Look, they weep;
 And I, an ass, am onion-ey'd. For shame!
 Transform us not to women.

ANTONY Ho, ho, ho!
 Now the witch take me if I meant it thus!
 Grace grow where those drops fall! My hearty friends,
 You take me in too dolorous a sense;
 For I spake to you for your comfort, did desire you
 To burn this night with torches. Know, my hearts,
 I hope well of to-morrow, and will lead you
 Where rather I'll expect victorious life
 Than death and honour. Let's to supper, come,
 And drown consideration. [*Exeunt.*]

(Act 4, Scene ii)

- 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) "The play *Antony and Cleopatra* offers its audience not a great love story but an important lesson in weak leadership." How far would you agree with this view? Your response must include close reference to relevant contexts. [45]

Or,

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*Hamlet**Enter HAMLET*

HAMLET To be, or not to be – that is the question;
 Whether 'tis nobler in the mind to suffer
 The slings and arrows of outrageous fortune,
 Or to take arms against a sea of troubles,
 And by opposing end them? To die, to sleep –
 No more; and by a sleep to say we end
 The heart-ache and the thousand natural shocks
 That flesh is heir to. 'Tis a consummation
 Devoutly to be wish'd. To die, to sleep;
 To sleep, perchance to dream. Ay, there's the rub;
 For in that sleep of death what dreams may come,
 When we have shuffled off this mortal coil,
 Must give us pause. There's the respect
 That makes calamity of so long life;
 For who would bear the whips and scorns of time,
 Th' oppressor's wrong, the proud man's contumely,
 The pangs of despis'd love, the law's delay,
 The insolence of office, and the spurns
 That patient merit of th' unworthy takes,
 When he himself might his quietus make
 With a bare bodkin? Who would these fardels bear,
 To grunt and sweat under a weary life,
 But that the dread of something after death –
 The undiscover'd country, from whose bourn
 No traveller returns – puzzles the will,
 And makes us rather bear those ills we have
 Than fly to others that we know not of?
 Thus conscience does make cowards of us all;
 And thus the native hue of resolution
 Is sicklied o'er with the pale cast of thought,
 And enterprises of great pitch and moment,
 With this regard, their currents turn awry
 And lose the name of action.

(Act 3, Scene i)

- i) With close reference to the language and imagery in this extract, examine how Shakespeare presents Hamlet's thoughts and feelings at this point in the play. [15]
- ii) "The play presents us with a disappointing tragic hero who lacks pride and fails to learn from his own mistakes." Examine this view of the play *Hamlet*, making close reference to relevant contexts. [45]

Or,

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King Henry IV Part 1

KING

For all the world

As thou art to this hour was Richard then
 When I from France set foot at Ravenspurgh;
 And even as I was then is Percy now.
 Now, by my sceptre and my soul to boot,
 He hath more worthy interest to the state
 Than thou the shadow of succession;
 For of no right, nor colour like to right,
 He doth fill fields with harness in the realm;
 Turns head against the lion's armed jaws;
 And, being no more in debt to years than thou,
 Leads ancient lords and reverend bishops on
 To bloody battles and to bruising arms.
 What never-dying honour hath he got
 Against renowned Douglas! whose high deeds,
 Whose hot incursions, and great name in arms,
 Holds from all soldiers chief majority
 And military title capital
 Through all the kingdoms that acknowledge Christ.
 Thrice hath this Hotspur, Mars in swathing clothes,
 This infant warrior, in his enterprises
 Discomfited great Douglas; ta'en him once,
 Enlarged him and made a friend of him,
 To fill the mouth of deep defiance up
 And shake the peace and safety of our throne.
 And what say you to this? Percy, Northumberland,
 The Archbishop's Grace of York, Douglas, Mortimer,
 Capitulate against us and are up.
 But wherefore do I tell these news to thee?
 Why, Harry, do I tell thee of my foes,
 Which art my nearest and dearest enemy?

(Act 3, Scene ii)

- i) With close reference to the language and imagery in this extract, examine Shakespeare's presentation of the King at this point in the play. [15]
- ii) How far would you agree that "at the end of *King Henry IV Part 1* we are left in no doubt that Prince Harry is a worthy heir to the throne"? Your response must include close reference to relevant contexts. [45]

Or,

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The Tempest

ALONSO

I long
To hear the story of your life, which must
Take the ear strangely.

PROSPERO

I'll deliver all;
And promise you calm seas, auspicious gales,
And sail so expeditious that shall catch
Your royal fleet far off. [*Aside to Ariel*] My Ariel, chick,
That is thy charge. Then to the elements
Be free, and fare thou well! – Please you, draw near.

[*Exeunt.*]

EPILOGUE
SPOKEN BY PROSPERO

Now my charms are all o'erthrown,
And what strength I have's mine own,
Which is most faint. Now 'tis true,
I must be here confin'd by you,
Or sent to Naples. Let me not,
Since I have my dukedom got,
And pardon'd the deceiver, dwell
In this bare island by your spell;
But release me from my bands
With the help of your good hands.
Gentle breath of yours my sails
Must fill, or else my project fails,
Which was to please. Now I want
Spirits to enforce, art to enchant;
And my ending is despair
Unless I be reliev'd by prayer,
Which pierces so that it assaults
Mercy itself, and frees all faults.
As you from crimes would pardon'd be,
Let your indulgence set me free.

(Act 5, Scene i)

- i) With close reference to the language and imagery in this extract, examine how Shakespeare presents Prospero at this point in the play. [15]
- ii) How far would you agree that "Prospero is clearly portrayed by Shakespeare as the moral centre 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,

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“A sound magician is a demi-god.” (Faustus)

In the light of this quotation, how far would you agree that in both *Doctor Faustus* and *Enron* we see how power corrupts? Your response must include close reference to relevant contexts. [60]

Or,

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“I’m not a bad man. I’m not an unusual man. I just wanted to change the world.”
 (Skilling)

In the light of this quotation, explore connections between the ways in which ideas about change 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,

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“The play explores the idea of loss from several angles, but it is the loss of identity which creates the greatest 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]

Or,

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“The play exposes the fragility of family bonds in a world where there is no room for compassion or loyalty.” In the light of this view, explore connections between the presentation of family relationships 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,

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“A play which offers the audience a carnival of nastiness but little else.” 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,

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“We are made to laugh at death and applaud the mockery of conventions against our better judgement.” In the light of this view, explore connections between the ways in which attitudes towards death are presented in both *The Revenger's Tragedy* and *Loot*, making close reference to relevant contexts. [60]

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

Either,

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“If you pretend to be good, the world takes you very seriously. If you pretend to be bad, it doesn't.” (Lord Darlington to Lady Windermere)
In the light of this quotation, explore connections between the ways in which both Wilde and Pinter make us think about pretence in *Lady Windermere's Fan* and *Betrayal*. Your response must include close reference to relevant contexts. [60]

Or,

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How far do you agree that both Wilde and Pinter present love as a destructive force in *Lady Windermere's Fan* and *Betrayal*? Your response must include close reference to relevant contexts. [60]

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

Either,

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“...my place i' th' state
Will so your accusation overweigh,
That you shall stifle in your own report,
And smell of calumny.” (Angelo to Isabella)
In the light of this quotation, explore connections between the ways in which ideas about corruption are presented in both *Measure for Measure* and *Murmuring Judges*. Your response must include close reference to relevant contexts. [60]

Or,

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How far would you agree that in both *Measure for Measure* and *Murmuring Judges*, Shakespeare and Hare expose “the weakness of individuals rather than the weakness of the state”? Your response must include close reference to relevant contexts. [60]

END OF PAPER