

**GCE A LEVEL****A720U20-1**

S25-A720U20-1

**THURSDAY, 22 MAY 2025 – 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.

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

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.
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! One side will mock another; th' other too.
REGAN	
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)

- 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]
- 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]

Or,

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Antony and Cleopatra

CLEOPATRA
ANTONY

Good my lord –
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
ANTONY

O, is't come to this?
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.

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 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)

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

Or,

0	3
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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,
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)

- 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]
- 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]

Or,

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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; 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'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.
HOTSPUR	Cousin, I think thou art enamoured On his follies.

(Act 5, Scene ii)

- 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]
- 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]

Or,

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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,
 And my dear father. How features are abroad,
 I am skillless 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)

- 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]
- ii) With close reference to relevant contexts, how far would you agree that “love is of little importance in *The Tempest*”? [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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“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]

Or,

0	7
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“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]

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

Either,

0	8
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“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]

Or,

0	9
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“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]

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

Either,

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“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]

Or,

1	1
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“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]

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

Either,

1	2
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“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]

Or,

1	3
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“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]

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

Either,

1	4
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“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]

Or,

1	5
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“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]

END OF PAPER