



GCE A LEVEL

A720U20-1



S18-A720U20-1



ENGLISH LITERATURE – A level component 2

Drama

TUESDAY, 12 JUNE 2018 – AFTERNOON

2 hours

ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

INSTRUCTIONS TO CANDIDATES

Answer **one** question in Section A and **one** question in Section B.

Write your answers in the separate answer booklet provided.

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,

1.

King Lear

LEAR	Let the great gods, That keep this dreadful pudder o'er our heads, Find out their enemies now. Tremble, thou wretch, That hast within thee undivulged crimes Unwhipp'd of justice. Hide thee, thou bloody hand; Thou perjur'd, and thou simular man of virtue That art incestuous; caitiff, to pieces shake, That under covert and convenient seeming Hast practis'd on man's life. Close pent-up guilts, Rive your concealing continents, and cry These dreadful summoners grace. I am a man More sinn'd against than sinning.
KENT	Alack, bare-headed! Gracious my lord, hard by here is a hovel; Some friendship will it lend you 'gainst the tempest. Repose you there, while I to this hard house – More harder than the stones whereof 'tis rais'd; Which even but now, demanding after you, Denied me to come in – return, and force Their scanted courtesy.
LEAR	My wits begin to turn. Come on, my boy. How dost, my boy? Art cold? I am cold myself. Where is this straw, my fellow? The art of our necessities is strange That can make vile things precious. Come, your hovel. Poor fool and knave, I have one part in my heart That's sorry yet for thee.

(Act 3, Scene ii)

- (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) How far would you agree that "*King Lear* leaves its audience clearer about what is unjust than what is just"? [45]

Or,

2. *Antony and Cleopatra*

Re-enter Eros.

EROS What would my lord?
 ANTONY Since Cleopatra died,
 I have liv'd in such dishonour that the gods
 Detest my baseness. I, that with my sword
 Quarter'd the world, and o'er green Neptune's back
 With ships made cities, condemn myself to lack
 The courage of a woman; less noble mind
 Than she which by her death our Caesar tells
 'I am conqueror of myself'. Thou art sworn, Eros,
 That, when the exigent should come – which now
 Is come indeed – when I should see behind me
 Th' inevitable prosecution of
 Disgrace and horror, that, on my command,
 Thou then wouldst kill me. Do't; the time is come.
 Thou strik'st not me; 'tis Caesar thou defeat'st.
 Put colour in thy cheek.

EROS The gods withhold me!
 Shall I do that which all the Parthian darts,
 Though enemy, lost aim and could not?

ANTONY Eros,
 Wouldst thou be window'd in great Rome and see
 Thy master thus with pleach'd arms, bending down
 His corrigible neck, his face subdu'd
 To penetrative shame, whilst the wheel'd seat
 Of fortunate Caesar, drawn before him, branded
 His baseness that ensued?

(Act 4, Scene xiv)

- (i) With close reference to the language and imagery in this extract, examine Shakespeare's presentation of Antony's thoughts and feelings at this point in the play. [15]
- (ii) "The play's dramatic appeal lies firmly in its presentation of political rather than personal conflict." Discuss this view of *Antony and Cleopatra*. [45]

Or,

3.

Hamlet

HAMLET

Such an act
That blurs the grace and blush of modesty;
Calls virtue hypocrite; takes off the rose
From the fair forehead of an innocent love,
And sets a blister there; makes marriage-vows
As false as dicers' oaths. O, such a deed
As from the body of contraction plucks
The very soul, and sweet religion makes
A rhapsody of words. Heaven's face does glow
O'er this solidity and compound mass
With heated visage, as against the doom –
Is thought-sick at the act.

QUEEN

Ay me, what act,

HAMLET

That roars so loud and thunders in the index?
Look here upon this picture and on this,
The counterfeit presentment of two brothers.
See what a grace was seated on this brow;
Hyperion's curls; the front of Jove himself;
An eye like Mars, to threaten and command;
A station like the herald Mercury
New lighted on a heaven-kissing hill –
A combination and a form indeed
Where every god did seem to set his seal,
To give the world assurance of a man.
This was your husband. Look you now what follows:
Here is your husband, like a mildew'd ear
Blasting his wholesome brother. Have you eyes?
Could you on this fair mountain leave to feed,
And batten on this moor? Ha! Have you eyes?
You cannot call it love; for at your age
The heyday in the blood is tame, it's humble,
And waits upon the judgment; and what judgment
Would step from this to this?

(Act 3 Scene iv)

- (i) With close reference to the language and imagery in this extract, examine how Shakespeare presents Hamlet's attitudes towards his parents at this point in the play. [15]
- (ii) How far would you agree that "for any audience, the appeal of this tragedy is drawn from Shakespeare's presentation of Hamlet the son rather than Hamlet the avenger"? [45]

Or,

4.

Henry IV Part 1

HOTSPUR The King is kind; and well we know the King
 Knows at what time to promise, when to pay.
 My father and my uncle and myself
 Did give him that same royalty he wears;
 And when he was not six and twenty strong,
 Sick in the world's regard, wretched and low,
 A poor unminded outlaw sneaking home,
 My father gave him welcome to the shore;
 And when he heard him swear and vow to God
 He came but to be Duke of Lancaster,
 To sue his livery and beg his peace,
 With tears of innocency and terms of zeal,
 My father, in kind heart and pity mov'd,
 Swore him assistance, and perform'd it too.
 Now when the lords and barons of the realm
 Perceiv'd Northumberland did lean to him,
 The more and less came in with cap and knee;
 Met him in boroughs, cities, villages;
 Attended him on bridges, stood in lanes,
 Laid gifts before him, proffer'd him their oaths,
 Gave him their heirs as pages, followed him
 Even at the heels in golden multitudes.
 He presently – as greatness knows itself –
 Steps me a little higher than his vow
 Made to my father, while his blood was poor,
 Upon the naked shore at Ravenspurgh;
 And now, forsooth, takes on him to reform
 Some certain edicts, and some strait decrees
 That lie too heavy on the commonwealth;
 Cries out upon abuses, seems to weep
 Over his country's wrongs; and by this face,
 This seeming brow of justice, did he win
 The hearts of all that he did angle for;
 Proceeded further: cut me off the heads
 Of all the favourites that the absent King
 In deputation left behind him here,
 When he was personal in the Irish war.

(Act 4, Scene iii)

- (i) With close reference to the language and imagery in this extract, examine how Shakespeare presents Hotspur's attitudes towards King Henry at this point in the play. [15]
- (ii) How far would you agree that "the play *King Henry IV Part 1* is essentially about the nature and costs of political success"? [45]

Or,

5.

The Tempest

PROSPERO [*Aside*] I had forgot that foul conspiracy
 Of the beast Caliban and his confederates
 Against my life; the minute of their plot
 Is almost come. [*To the Spirits*] Well done; avoid; no more!

FERDINAND This is strange; your father's in some passion
 That works him strongly.

MIRANDA Never till this day
 Saw I him touch'd with anger so distemper'd.

PROSPERO You do look, my son, in a mov'd sort,
 As if you were dismay'd; be cheerful, sir.
 Our revels now are ended. These our actors,
 As I foretold you, were all spirits, and
 Are melted into air, into thin air;
 And, like the baseless fabric of this vision,
 The cloud-capp'd towers, the gorgeous palaces,
 The solemn temples, the great globe itself,
 Yea, all which it inherit, shall dissolve,
 And, like this insubstantial pageant faded,
 Leave not a rack behind. We are such stuff
 As dreams are made on; and our little life
 Is rounded with a sleep. Sir, I am vex'd;
 Bear with my weakness; my old brain is troubled;
 Be not disturb'd with my infirmity.
 If you be pleas'd, retire into my cell
 And there repose; a turn or two I'll walk
 To still my beating mind.

FERDINAND, MIRANDA We wish your peace. [*Exeunt.*]

(Act 4 Scene i)

- (i) With close reference to the language and imagery in this extract, examine Shakespeare's presentation of Prospero at this point in the play. [15]
- (ii) "As the dramatic action is essentially nothing but a series of conjuring tricks, it is difficult for an audience to relate to any of the characters and their situation." How far would you agree with this view of *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,

6. How far would you agree that both *Doctor Faustus* and *Enron* are plays which offer their audiences “theatrical spectacle but no intellectual substance”? [60]

Or,

7. “*Doctor Faustus* shows us that testing the limits of knowledge is neither moral nor immoral.” In the light of this statement, explore connections between the presentation of ideas about knowledge in *Doctor Faustus* and *Enron*. [60]

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

Either,

8. “The play explores the boundaries of acceptable behaviour in an unequal but changing society.” How far would you apply this comment to both *The Duchess of Malfi* and *A Streetcar Named Desire*? [60]

Or,

9. “You have shook hands with Reputation, And made him invisible.” (Ferdinand to the Duchess of Malfi). In the light of this quotation, explore connections between the presentation of attitudes towards the reputation of women in *The Duchess of Malfi* and *A Streetcar Named Desire*. [60]

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

Either,

10. How far would you agree that both *The Revenger's Tragedy* and *Loot* present "a bleak and pessimistic world where all human motivations are reduced to the base level of desire"? [60]

Or,

11. "This play invites the audience to feel no respect for the dead and indeed no respect for the human body." How far would you apply this comment to both *The Revenger's Tragedy* and *Loot*? [60]

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

Either,

12. "We are made to think about several different kinds of betrayal, the least interesting being adultery." In the light of this comment on *Betrayal*, explore connections between the presentation of betrayal in both *Lady Windermere's Fan* and *Betrayal*. [60]

Or,

13. How far would you agree that in both *Lady Windermere's Fan* and *Betrayal* we witness "a superficial society which values friendship more than family"? [60]

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

Either,

14. "What we see is the inflexibility of systems of control, rather than the inflexibility of individuals." How far would you apply this comment to both *Measure for Measure* and *Murmuring Judges*? [60]

Or,

15. "You're conspiring in a lie. It's a lie." (Irina)
In the light of this quotation, explore how Shakespeare and Hare present the law as a deceitful institution in both *Measure for Measure* and *Murmuring Judges*. [60]

END OF PAPER