



GCE A LEVEL

A720U20-1



S19-A720U20-1



ENGLISH LITERATURE – A level component 2

Drama

MONDAY, 3 JUNE 2019 – MORNING

2 hours

ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

INSTRUCTIONS TO CANDIDATES

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

e.g.

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,

0	1
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King Lear

LEAR

Ay, every inch a king.

When I do stare, see how the subject quakes.
 I pardon that man's life. What was thy cause?
 Adultery?
 Thou shalt not die. Die for adultery? No.
 The wren goes to't, and the small gilded fly
 Does lecher in my sight.
 Let copulation thrive; for Gloucester's bastard son
 Was kinder to his father than my daughters
 Got 'tween the lawful sheets.
 To't, luxury, pell-mell, for I lack soldiers.
 Behold yond simp'ring dame
 Whose face between her forks presages snow,
 That minces virtue and does shake the head
 To hear of pleasure's name –
 The fitchew nor the soiled horse goes to't
 With a more riotous appetite.
 Down from the waist they are centaurs,
 Though women all above;
 But to the girdle do the gods inherit,
 Beneath is all the fiends';
 There's hell, there's darkness, there is the sulphurous pit –
 Burning, scalding, stench, consumption.
 Fie, fie, fie! pah, pah! Give me an ounce of civet, good
 apothecary, to sweeten my imagination. There's money for thee.

GLOUCESTER

O, let me kiss that hand!

(Act 4, scene vi)

- (i) With close reference to the language and imagery in this extract, examine Shakespeare's presentation of Lear's state of mind at this point in the play. [15]
- (ii) How far would you agree that in *King Lear* "Shakespeare shows his audience that it is the mad who are sane and the sane who are mad"? [45]

Or,

0 2

Antony and Cleopatra

ENOBARBUS I will tell you.
 The barge she sat in, like a burnish'd throne,
 Burn'd on the water. The poop was beaten gold;
 Purple the sails, and so perfumed that
 The winds were love-sick with them; the oars were silver,
 Which to the tune of flutes kept stroke, and made
 The water which they beat to follow faster,
 As amorous of their strokes. For her own person,
 It beggar'd all description. She did lie
 In her pavilion, cloth-of-gold, of tissue,
 O'erpicturing that Venus where we see
 The fancy out-work nature. On each side her
 Stood pretty dimpled boys, like smiling Cupids,
 With divers-colour'd fans, whose wind did seem
 To glow the delicate cheeks which they did cool,
 And what they undid did.

AGRIPPA O, rare for Antony!
 ENOBARBUS Her gentlewomen, like the Nereides,
 So many mermaids, tended her i' th' eyes,
 And made their bends adornings. At the helm
 A seeming mermaid steers. The silken tackle
 Swell with the touches of those flower-soft hands
 That yarely frame the office. From the barge
 A strange invisible perfume hits the sense
 Of the adjacent wharfs. The city cast
 Her people out upon her; and Antony,
 Enthron'd i' th' market-place, did sit alone,
 Whistling to th' air; which, but for vacancy,
 Had gone to gaze on Cleopatra too,
 And made a gap in nature.

(Act 2, scene ii)

- (i) With close reference to the language and imagery in this extract, examine Shakespeare's presentation of Cleopatra at this point in the play. [15]
- (ii) How far would you agree that "Egypt rather than Rome is presented as the dominant power in *Antony and Cleopatra*"? [45]

Or,

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Hamlet

HAMLET How all occasions do inform against me,
 And spur my dull revenge! What is a man,
 If his chief good and market of his time
 Be but to sleep and feed? A beast, no more!
 Sure he that made us with such large discourse,
 Looking before and after, gave us not
 That capability and godlike reason
 To fust in us unus'd. Now, whether it be
 Bestial oblivion, or some craven scruple
 Of thinking too precisely on th' event –
 A thought which, quarter'd, hath but one part wisdom
 And ever three parts coward – I do not know
 Why yet I live to say 'This thing's to do',
 Sith I have cause, and will, and strength, and means,
 To do't. Examples gross as earth exhort me:
 Witness this army, of such mass and charge,
 Led by a delicate and tender prince,
 Whose spirit, with divine ambition puff'd,
 Makes mouths at the invisible event,
 Exposing what is mortal and unsure
 To all that fortune, death, and danger, dare,
 Even for an egg-shell. Rightly to be great
 Is not to stir without great argument,
 But greatly to find quarrel in a straw,
 When honour's at the stake.

(Act 4, scene iv)

- (i) With close reference to the language and imagery in this extract, examine how Shakespeare presents Hamlet's thoughts about himself at this point in the play. [15]
- (ii) How far would you agree that in *Hamlet* "an obsession with honour is the driving force of this play"? [45]

Or,

0	4
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Henry IV Part 1

FALSTAFF Hal, if thou see me down in the battle,
and bestride me, so; 'tis a point of friendship.

PRINCE Nothing but a colossus can do thee that
friendship. Say thy prayers, and farewell.

FALSTAFF I would 'twere bed-time, Hal, and all well.

PRINCE Why, thou owest God a death. *[Exit.*

FALSTAFF 'Tis not due yet; I would be loath to pay him
before his day. What need I be so forward with
him that calls not on me? Well, 'tis no matter;
honour pricks me on. Yea, but how if honour
prick me off when I come on? How then?
Can honour set to a leg? No. Or an arm?
No. Or take away the grief of a wound?
No. Honour hath no skill in surgery, then?
No. What is honour? A word. What is in
that word? Honour. What is that honour?
Air. A trim reckoning! Who hath it?
He that died o' Wednesday. Doth he feel it?
No. Doth he hear it? No. 'Tis insensible, then?
Yea, to the dead. But will it not live with the living?
No. Why? Detraction will not suffer it.
Therefore I'll none of it. Honour is a mere scutcheon.
And so ends my catechism.

(Act 5, scene i)

- (i) With close reference to the language and imagery in this extract, examine Shakespeare's presentation of Falstaff at this point in the play. [15]
- (ii) Discuss the view that "the court and the tavern are presented as clearly opposing worlds in *Henry IV Part 1*". [45]

Section B: Drama Pre- and Post - 1900

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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“The play delivers a clear message about the consequences of rebelling against authority.” To what extent would you apply this view to both *Doctor Faustus* and *Enron*? [60]

Or,

0	7
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How far would you agree that in both *Doctor Faustus* and *Enron* “we witness the sacrifice of intellect to the foolish pursuit of profit and delight”? [60]

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

Either,

0	8
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“In the social world of this play, we are made to think more about the insecurity of males than the powerlessness of females.” To what extent would you apply this view to both *The Duchess of Malfi* and *A Streetcar Named Desire*? [60]

Or,

0	9
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How far would you agree that in both *The Duchess of Malfi* and *A Streetcar Named Desire* “the audience is shown the destructive impact of confined locations upon vulnerable individuals”? [60]

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

Either,

1	0
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Examine the view that both *The Revenger's Tragedy* and *Loot* offer their audiences "a healthy dose of social criticism which mocks more effectively than it shocks". [60]

Or,

1	1
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"Were't not for gold and women there would be no more damnation." (Vindice)
 In the light of this quotation, explore connections between the presentation of women as seducers in both *The Revenger's Tragedy* and *Loot*. [60]

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

Either,

1	2
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"Although the play is about the betrayal of others, it is its presentation of self-betrayal which offers more insights to the audience." How far could you apply this comment to both *Lady Windermere's Fan* and *Betrayal*? [60]

Or,

1	3
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How far would you agree that in both *Lady Windermere's Fan* and *Betrayal*, we witness "the disintegration of a community where individuals show no sense of personal responsibility for others"? [60]

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

Either,

1	4
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"The play's dramatic impact is created mainly through the presentation of conflict between public and private morality." In the light of this comment, explore connections between the presentation of morality in both *Measure for Measure* and *Murmuring Judges*. [60]

Or,

1	5
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How far would you agree that in both *Measure for Measure* and *Murmuring Judges*, Shakespeare and Hare present "a system of law which favours the rich at the expense of the poor"? [60]

END OF PAPER