



GCE A LEVEL

A720U20-1



O20-A720U20-1



WEDNESDAY, 14 OCTOBER 2020 – MORNING

ENGLISH LITERATURE – A level component 2

Drama

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

GONERIL	This is practice, Gloucester. By th' law of war thou wast not bound to answer An unknown opposite; thou art not vanquish'd, But cozen'd and beguil'd.
ALBANY	Shut your mouth, dame, Or with this paper shall I stopple it. Hold, sir. Thou worse than any name, read thine own evil. No tearing, lady; I perceive you know it.
GONERIL	Say, if I do – the laws are mine, not thine. Who can arraign me for't?
ALBANY	Most monstrous! O! Know'st thou this paper?
GONERIL	Ask me not what I know.
ALBANY	Go after her. She's desperate; govern her.
EDMUND	What you have charg'd me with, that have I done, And more, much more; the time will bring it out. 'Tis past, and so am I. But what art thou That hast this fortune on me? If thou'rt noble, I do forgive thee.
EDGAR	Let's exchange charity. I am no less in blood than thou art, Edmund; If more, the more th' hast wrong'd me. My name is Edgar, and thy father's son. The gods are just, and of our pleasant vices Make instruments to plague us: The dark and vicious place where thee he got Cost him his eyes.
EDMUND	Th' hast spoken right, 'tis true; The wheel is come full circle; I am here.

[Exit.

[Exit an Officer.

(Act 5, Scene iii)

- (i) With close reference to the language and imagery in this extract, examine Shakespeare's presentation of Edgar and Edmund at this point in the play. [15]
- (ii) "It is not the fall of a king, but the destruction of family bonds that has the greatest impact in *King Lear*." How far would you agree with this view of the play? [45]

Or,

0	2
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Antony and Cleopatra

ANTONY The business she hath broached in the state
Cannot endure my absence.

ENOBARBUS And the business you have broach'd here cannot be without you;
especially that of Cleopatra's, which wholly depends on your
abode.

ANTONY No more light answers. Let our officers
Have notice what we purpose. I shall break
The cause of our expedience to the Queen,
And get her leave to part. For not alone
The death of Fulvia, with more urgent touches
Do strongly speak to us; but the letters too
Of many our contriving friends in Rome
Petition us at home. Sextus Pompeius
Hath given the dare to Caesar, and commands
The empire of the sea; our slippery people,
Whose love is never link'd to the deserver
Till his deserts are past, begin to throw
Pompey the Great and all his dignities
Upon his son; who, high in name and power,
Higher than both in blood and life, stands up
For the main soldier; whose quality, going on,
The sides o' th' world may danger. Much is breeding
Which, like the courser's hair, hath yet but life
And not a serpent's poison. Say our pleasure,
To such whose place is under us, requires
Our quick remove from hence.

ENOBARBUS I shall do't.

[Exeunt.
(Act 1, 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) Discuss the view that "*Antony and Cleopatra* is a play primarily about international politics". [45]

Or,

0	3
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Hamlet

OPHELIA O, what a noble mind is here o'er-thrown!
 The courtier's, soldier's, scholar's, eye, tongue, sword;
 Th' expectancy and rose of the fair state,
 The glass of fashion and the mould of form,
 Th' observ'd of all observers – quite, quite down!
 And I, of ladies most deject and wretched,
 That suck'd the honey of his music vows,
 Now see that noble and most sovereign reason,
 Like sweet bells jangled, out of time and harsh;
 That unmatch'd form and feature of blown youth
 Blasted with ecstasy. O, woe is me
 T' have seen what I have seen, see what I see!

Re-enter KING and POLONIUS

KING Love! His affections do not that way tend;
 Nor what he spake, though it lack'd form a little,
 Was not like madness. There's something in his soul
 O'er which his melancholy sits on brood;
 And I do doubt the hatch and the disclose
 Will be some danger; which to prevent
 I have in quick determination
 Thus set it down: he shall with speed to England
 For the demand of our neglected tribute.
 Haply the seas and countries different,
 With variable objects, shall expel
 This something-settled matter in his heart
 Whereon his brains still beating puts him thus
 From fashion of himself. What think you on't?

(Act 3, Scene i)

- (i) With close reference to the language and imagery in this extract, examine how Shakespeare presents Ophelia's and the King's attitudes towards Hamlet at this point in the play. [15]
- (ii) "The conflict between public and private identity is central to the development of this play." How far would you agree with this view of the play *Hamlet*? [45]

Or,

0	4
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Henry IV Part 1

PRINCE Do not think so; you shall not find it so;
 And God forgive them that so much have sway'd
 Your Majesty's good thoughts away from me!
 I will redeem all this on Percy's head,
 And in the closing of some glorious day
 Be bold to tell you that I am your son,
 When I will wear a garment all of blood,
 And stain my favours in a bloody mask,
 Which, wash'd away, shall scour my shame with it;
 And that shall be the day, whene'er it lights,
 That this same child of honour and renown,
 This gallant Hotspur, this all-praised knight,
 And your unthought-of Harry chance to meet.
 For every honour sitting on his helm,
 Would they were multitudes, and on my head
 My shames redoubled! For the time will come
 That I shall make this northern youth exchange
 His glorious deeds for my indignities.
 Percy is but my factor, good my lord,
 To engross up glorious deeds on my behalf;
 And I will call him to so strict account
 That he shall render every glory up,
 Yea, even the slightest worship of his time,
 Or I will tear the reckoning from his heart.

(Act 3, Scene ii)

- (i) With close reference to the language and imagery in this extract, examine Shakespeare's presentation of the Prince at this point in the play. [15]
- (ii) How far would you agree that in *Henry IV Part 1* "Shakespeare promotes the values of order and authority"? [45]

Or,

0	5
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The Tempest

Thunder and lightning. Enter ARIEL, like a harpy; claps his wings upon the table; and, with a quaint device, the banquet vanishes.

ARIEL You are three men of sin, whom Destiny,
That hath to instrument this lower world
And what is in't, the never-surfeited sea
Hath caus'd to belch up you; and on this island
Where man doth not inhabit – you 'mongst men
Being most unfit to live. I have made you mad;
And even with such-like valour men hang and drown
Their proper selves.

[Alonso, Sebastian etc., draw their swords.]

 You fools! I and my fellows
Are ministers of Fate; the elements
Of whom your swords are temper'd may as well
Wound the loud winds, or with bemock'd-at stabs
Kill the still-closing waters, as diminish
One dowle that's in my plume; my fellow-ministers
Are like invulnerable. If you could hurt,
Your swords are now too massy for your strengths
And will not be uplifted. But remember –
For that's my business to you – that you three
From Milan did supplant good Prospero;
Expos'd unto the sea, which hath requit it,
Him, and his innocent child; for which foul deed
The pow'rs, delaying, not forgetting, have
Incens'd the seas and shores, yea, all the creatures,
Against your peace.

(Act 3, Scene iii)

- (i) With close reference to the language and imagery in this extract, examine how Shakespeare presents Ariel at this point in the play. [15]
- (ii) How far do you agree with the view that “*The Tempest* offers its audience little more than a tale of travel and discovery”? [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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 How far would you agree that both *Doctor Faustus* and *Enron* are plays which teach their audiences a lesson about the evils of materialism? [60]

Or,

0	7
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 “The play is a celebration of the potential of the human mind and the spirit of intellectual curiosity.” In your response to this view, explore connections between the presentation of intellectual curiosity in both *Doctor Faustus* and *Enron*. [60]

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

Either,

0	8
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 “The play shows us a heroine in conflict with the ideas and constraints of her time.” To what extent could 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 do you agree that in these two plays, both Webster and Williams show “the struggle for identity in a changing world”? [60]

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

Either,

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“A frequent dose of casual violence served up with grotesque comedy alienates rather than engages the audience.” How far would you apply this judgement to both *The Revenger's Tragedy* and *Loot*? [60]

Or,

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“The play has several anti-social elements, the most disturbing being the attack on family values.” In the light of this view, explore connections between the presentation of families 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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“You would have to be to him the mask of his real life, the cloak to hide his secret.” (Lord Darlington to Lady Windermere)
 In the light of this quotation, explore connections between the presentation of secrecy and disguise in the social worlds of both *Lady Windermere's Fan* and *Betrayal*. [60]

Or,

1	3
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“I know what you wanted...but it could never...actually be a home. You have a home. I have a home.” (Jerry to Emma)
 How far would you agree that both *Lady Windermere's Fan* and *Betrayal* suggest that ‘home’ life has little value? [60]

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

Either,

1	4
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“And I...the stuff of their profession...I will go to my gaol.” (Gerard)
 In the light of this quotation, explore connections between the presentation of punishment and prisoners in both *Measure for Measure* and *Murmuring Judges*. [60]

Or,

1	5
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How far would you agree that both *Measure for Measure* and *Murmuring Judges* show “the struggle to serve justice in a state or country where authority is abused”? [60]

END OF PAPER