

**GCE A LEVEL**

A720U20-1



O21-A720U20-1

**WEDNESDAY, 13 OCTOBER 2021 – 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,

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King Lear

The Heath.

Enter EDGAR.

EDGAR Yet better thus and known to be contemn'd,
Than still contemn'd and flatter'd. To be worst,
The lowest and most dejected thing of fortune,
Stands still in esperance, lives not in fear.
The lamentable change is from the best;
The worst returns to laughter. Welcome, then,
Thou unsubstantial air that I embrace!
The wretch that thou hast blown unto the worst
Owes nothing to thy blasts.

Enter GLOUCESTER, led by an Old Man.

	But who comes here?
	My father, poorly led? World, world, O world! But that thy strange mutations make us hate thee, Life would not yield to age.
OLD MAN	O my good lord, I have been your tenant, and your father's tenant, these fourscore years.
GLOUCESTER	Away, get thee away; good friend, be gone. Thy comforts can do me no good at all; Thee they may hurt.
OLD MAN	You cannot see your way.
GLOUCESTER	I have no way, and therefore want no eyes; I stumbled when I saw: full oft 'tis seen Our means secure us, and our mere defects Prove our commodities. O dear son Edgar, The food of thy abused father's wrath! Might I but live to see thee in my touch, I'd say I had eyes again!
OLD MAN	How now! Who's there?
EDGAR [Aside]	O gods! Who is't can say 'I am at the worst'? I am worse than e'er I was.
OLD MAN	'Tis poor mad Tom.
EDGAR [Aside]	And worse I may be yet. The worst is not So long as we can say 'This is the worst'.

(Act 4, Scene i)

- (i) With close reference to the language and imagery in this extract, examine Shakespeare's presentation of both Edgar and Gloucester at this point in the play. [15]
- (ii) With close reference to relevant contexts, discuss the view that "Shakespeare's greatest achievement in the play *King Lear* is to make us feel for the old, the poor and the outcast". [45]

Or,

0 2

Antony and Cleopatra

ANTONY
CLEOPATRA

Cold-hearted toward me?
Ah, dear, if I be so,
From my cold heart let heaven engender hail,
And poison it in the source, and the first stone
Drop in my neck; as it determines, so
Dissolve my life! The next Caesarion smite!
Till by degrees the memory of my womb,
Together with my brave Egyptians all,
By the discandying of this pelleted storm,
Lie graveless, till the flies and gnats of Nile
Have buried them for prey.

ANTONY

I am satisfied.
Caesar sits down in Alexandria, where
I will oppose his fate. Our force by land
Hath nobly held; our sever'd navy too
Have knit again, and fleet, threat'ning most sea-like.
Where hast thou been, my heart? Dost thou hear, lady?
If from the field I shall return once more
To kiss these lips, I will appear in blood.
I and my sword will earn our chronicle.
There's hope in't yet.

CLEOPATRA
ANTONY

That's my brave lord!
I will be treble-sinew'd, hearted, breath'd,
And fight maliciously. For when mine hours
Were nice and lucky, men did ransom lives
Of me for jests; but now I'll set my teeth,
And send to darkness all that stop me. Come,
Let's have one other gaudy night. Call to me
All my sad captains; fill our bowls once more;
Let's mock the midnight bell.

(Act 3, Scene xiii)

- (i) With close reference to the language and imagery in this extract, examine Shakespeare's presentation of both Antony and Cleopatra at this point in the play. [15]
- (ii) How far would you agree that the play *Antony and Cleopatra* shows the "tragic consequences of putting individual desires before the needs of the state"? Your response must include close reference to relevant contexts. [45]

Or,

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Hamlet

KING Follow her close; give her good watch, I pray you.

[Exeunt Horatio and Gentleman.]

O, this is the poison of deep grief; it springs
 All from her father's death. And now behold –
 O Gertrude, Gertrude!
 When sorrows come, they come not single spies,
 But in battalions! First, her father slain;
 Next, your son gone, and he most violent author
 Of his own just remove; the people muddied,
 Thick and unwholesome in their thoughts and whispers
 For good Polonius' death; and we have done but greenly
 In hugger-mugger to inter him; poor Ophelia
 Divided from herself and her fair judgment,
 Without the which we are pictures, or mere beasts;
 Last, and as much containing as all these,
 Her brother is in secret come from France;
 Feeds on his wonder, keeps himself in clouds,
 And wants not buzzers to infect his ear
 With pestilent speeches of his father's death;
 Wherein necessity, of matter beggar'd,
 Will nothing stick our person to arraign
 In ear and ear. O my dear Gertrude, this,
 Like to a murd'ring piece, in many places
 Gives me superfluous death.

[A noise within.]

QUEEN Alack, what noise is this?
 KING Attend!

Enter a Gentleman.

Where are my Switzers? Let them guard the door.
 What is the matter?

(Act 4, Scene v)

- (i) With close reference to the language and imagery in this extract, examine how Shakespeare presents King Claudius at this point in the play. [15]
- (ii) "The play *Hamlet* persuades us that there is a powerful connection between personal and political instability." Examine this view of the play. Your response must include close reference to relevant contexts. [45]

Or,

0 4

*Henry IV Part 1**The King's camp near Shrewsbury.*

Enter the KING, the PRINCE OF WALES, PRINCE JOHN OF LANCASTER, SIR WALTER BLUNT, and SIR JOHN FALSTAFF.

KING How bloodily the sun begins to peer
Above yon busky hill! The day looks pale
At his distemp'ature.

PRINCE The southern wind
Doth play the trumpet to his purposes,
And by his hollow whistling in the leaves
Foretells a tempest and a blust'ring day.

KING Then with the losers let it sympathize,
For nothing can seem foul to those that win.
[*The trumpet sounds.*]

Enter WORCESTER and VERNON.

 How now, my Lord of Worcester! 'Tis not well
That you and I should meet upon such terms
As now we meet. You have deceiv'd our trust,
And made us doff our easy robes of peace
To crush our old limbs in ungentle steel;
This is not well, my lord, this is not well.
What say you to it? Will you again unknit
This churlish knot of all-aborred war,
And move in that obedient orb again
Where you did give a fair and natural light,
And be no more an exhal'd meteor,
A prodigy of fear, and a portent
Of broached mischief to the unborn times?

WORCESTER Hear me, my liege:
For mine own part, I could be well content
To entertain the lag-end of my life
With quiet hours; for I protest
I have not sought the day of this dislike.

KING You have not sought it! How comes it then?

FALSTAFF Rebellion lay in his way, and he found it.

(Act 5, Scene i)

- (i) With close reference to the language and imagery in this extract, examine Shakespeare's presentation of the King and Worcester at this point in the play. [15]
- (ii) How far would you agree that the play *Henry IV Part 1* "makes it clear that sovereign power is completely dependent on popular support"? Your response must include close reference to relevant contexts. [45]

Or,

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The Tempest

MIRANDA Do you love me?
 FERDINAND O heaven, O earth, bear witness to this sound,
 And crown what I profess with kind event,
 If I speak true! If hollowly, invert
 What best is boded me to mischief! I,
 Beyond all limit of what else i' th' world,
 Do love, prize, honour you.

MIRANDA I am a fool
 To weep at what I am glad of.

PROSPERO [*Aside*] Fair encounter
 Of two most rare affections! Heavens rain grace
 On that which breeds between 'em!

FERDINAND Wherefore weep you?
 MIRANDA At mine unworthiness, that dare not offer
 What I desire to give, and much less take
 What I shall die to want. But this is trifling;
 And all the more it seeks to hide itself,
 The bigger bulk it shows. Hence, bashful cunning!
 And prompt me plain and holy innocence!
 I am your wife, if you will marry me;
 If not, I'll die your maid. To be your fellow
 You may deny me; but I'll be your servant,
 Whether you will or no.

FERDINAND My mistress, dearest;
 And I thus humble ever.

MIRANDA My husband, then?
 FERDINAND Ay, with a heart as willing
 As bondage e'er of freedom. Here's my hand.
 MIRANDA And mine, with my heart in't. And now farewell
 Till half an hour hence.

FERDINAND A thousand thousand!
 [*Exeunt Ferdinand and Miranda severally.*]

(Act 3, Scene i)

- (i) With close reference to the language and imagery in this extract, examine how Shakespeare presents the relationship between Miranda and Ferdinand at this point in the play. [15]
- (ii) How far would you agree that "*The Tempest* is an exploration of what makes us civilised and free"? 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,

0	6
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How far would you agree that both *Doctor Faustus* and *Enron* are plays which base their audience appeal on “a simple narrative of greed and loss”? Your response must include close reference to relevant contexts. [60]

Or,

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“Within every great man there’s a buried risk.” (Lawyer)
 In the light of this quotation from *Enron*, explore connections between the ways in which different ideas about risk 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,

0	8
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“The abuse of power is the primary focus of this play.” 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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How far do you agree that in these two plays, both Webster and Williams present “an unhealthy society ruled by intolerance and prejudice”? Your response must include close reference to relevant contexts. [60]

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

Either,

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“The play shows above all the negative effects of a world where its inhabitants are governed by appetite, not authority.” 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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“Oh, the end of the world is near when such crimes are committed.” (McCleavy)
In the light of this quotation from *Loot*, explore connections between the ways in which attitudes towards crime and criminality are presented 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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“Listen, I didn't want to see you for nostalgia, I mean what's the point?” (Emma to Jerry)
In the light of this quotation, explore connections between the ways in which the significance of the past is presented in both *Lady Windermere's Fan* and *Betrayal*. Your response must include close reference to relevant contexts. [60]

Or,

1	3
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How far do you agree that both Wilde and Pinter present female characters as victims of social prejudice in these two plays? 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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“...Go to your bosom,
Knock there, and ask your heart what it doth know
That's like my brother's fault.” (Isabella to Angelo)
In the light of this quotation, explore connections between the ways in which ideas about guilt and innocence are presented in both *Measure for Measure* and *Murmuring Judges*. Your response must include close reference to relevant contexts. [60]

Or,

1	5
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How far would you agree that both *Measure for Measure* and *Murmuring Judges* show “the possibility for change in a world of rigid traditions”? Your response must include close reference to relevant contexts. [60]

END OF PAPER