



**A LEVEL ENGLISH LITERATURE**

**COMPONENT 2**

**Drama**

**SPECIMEN PAPER**

**2 hours**



### **ADDITIONAL MATERIALS**

In addition to this examination paper, you will need a 12 page answer book.

### **INSTRUCTIONS TO CANDIDATES**

Answer **one** question in Section A and **one** question in Section B.  
Write your answers in the separate answer book provided.

### **INFORMATION FOR CANDIDATES**

Each question carries 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.

No certificate will be awarded to a candidate detected in any unfair practice during the examination.

## Section A: Shakespeare

Answer **one** question.

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:

- show wider knowledge and understanding of the play you have studied
- take account of relevant contexts and different interpretations which have informed your reading.

**Either,**

### 1. *King Lear*

Regan. I pray you, father, being weak, seem so.  
If, till the expiration of your month,  
You will return and sojourn with my sister,  
Dismissing half your train, come then to me.  
I am now from home, and out of that provision  
Which shall be needful for your entertainment.

Lear. Return to her, and fifty men dismiss'd?  
No, rather I abjure all roofs, and choose  
To wage against the enmity o' th'air;  
To be a comrade with the wolf and owl  
Necessity's sharp pinch! Return with her?  
Why, the hot-blooded France, that dowerless took  
Our youngest born—I could as well be brought  
To knee his throne, and, squire-like, pension beg  
To keep base life afoot. Return with her?  
Persuade me rather to be slave and sumpter  
To this detested groom. (*Pointing to Oswald*)

Goneril. At your choice, Sir.

Lear. I prithee, daughter, do not make me mad.  
I will not trouble thee, my child; farewell.  
We'll no more meet, no more see one another.  
But yet thou art my flesh, my blood, my daughter;  
Or rather a disease that's in my flesh,  
Which I must needs call mine; thou art a boil,  
A plague-sore, or embossed carbuncle  
In my corrupted blood. But I'll not chide thee;  
Let shame come when it will, I do not call it;  
I do not bid the Thunder-bearer shoot,  
Nor tell tales of thee to high-judging Jove.  
Mend when thou canst; be better at thy leisure;  
I can be patient; I can stay with Regan,  
I and my hundred knights.

(Act 2 Scene iv)

- (i) With close reference to the language and imagery in this passage, examine how Shakespeare presents Lear's state of mind. [15]
- (ii) Consider the view that Shakespeare's presentation of personal and political power in *King Lear* has universal interest and relevance. [45]

Or,

2.

***Antony and Cleopatra***

*(Enter Antony with attendants)*

- Antony. Hark! the land bids tread no more upon't;  
It is asham'd to bear me. Friends, come hither.  
I am so lated in the world that I  
Have lost my way for ever. I have a ship,  
Laden with gold; take that; divide it. Fly,  
And make your peace with Caesar.
- All. Fly? Not we.
- Antony. I have fled myself, and have instructed cowards  
To run, and show their shoulders. Friends, be gone;  
I have myself resolv'd upon a course  
Which has no need of you; be gone.  
My treasure's in the harbour, take it: O,  
I follow'd that I blush to look upon.  
My very hairs do mutiny; for the white  
Reprove the brown for rashness, and they them  
For fear and doting. Friends, be gone; you shall  
Have letters from me to some friends that will  
Sweep your way for you. Pray you look not sad,  
Nor make replies of loathness; take the hint  
Which my despair proclaims. Let that be left  
Which leaves itself. To the sea-side straight way.  
I will possess you of that ship and treasure.  
Leave me, I pray, a little; pray you now;  
Nay, do so, for indeed I have lost command;  
Therefore I pray you. I'll see you by and by.  
*(Sits down)*

(Act 3, Scene xi)

- (i) With close reference to the language and imagery in this passage, examine how Shakespeare presents Antony's feelings. [15]
- (ii) How far would you agree that "In *Antony and Cleopatra* Shakespeare presents military success as the chief measurement of effective leadership"? [45]

Or,

3.

**Hamlet**

Queen. This is the very coinage of your brain.  
This bodiless creation ecstasy  
Is very cunning in.

Hamlet. Ecstasy!  
My pulse, as yours, doth temperately keep time,  
And makes as healthful music. It is not madness  
That I have utt'red. Bring me to the test,  
And I the matter will re-word which madness  
Would gambol from. Mother, for love of grace,  
Lay not that flattering unction to your soul,  
That not your trespass but my madness speaks:  
It will but skin and film the ulcerous place,  
Whiles rank corruption, mining all within,  
Infects unseen. Confess yourself to heaven;  
Repent what's past; avoid what is to come;  
And do not spread the compost on the weeds,  
To make them ranker. Forgive me this my virtue;  
For in the fatness of these porsy times  
Virtue itself of vice must pardon beg,  
Yea, curb and woo for leave to do him good.

Queen. O Hamlet, thou hast cleft my heart in twain.

Hamlet. O, throw away the worser part of it,  
And live the purer with the other half.

(Act 3 Scene iv)

- (i) With close reference to the language and imagery in this passage, examine how Shakespeare presents Hamlet's state of mind. [15]
- (ii) "The play offers a surprisingly modern perception of mental instability." How far would you agree with this view of **Hamlet** as a whole? [45]

Or,

4.

**Henry IV Part 1**

King. The Earl of Douglas is discomfited:  
 Ten thousand bold Scots, two and twenty knights,  
 Balk'd in their own blood, did Sir Walter see  
 On Holmedon's plains; of prisoners, Hotspur took  
 Mordake, Earl of Fife and eldest son  
 To beaten Douglas; and the Earl of Athol,  
 Of Murray, Angus, and Menteith.  
 And is not this honourable spoil?  
 A gallant prize? Ha, cousin, is it not?

West. In faith,  
 It is a conquest for a prince to boast of.

King. Yea, there thou mak'st me sad and mak'st me sin  
 In envy that my Lord Northumberland  
 Should be the father to so blest a son-  
 A son who is the theme of honour's tongue;  
 Amongst a grove, the very straightest plant;  
 Who is sweet Fortune's minion and her pride;  
 Whilst I, by looking on the praise of him,  
 See riot and dishonour stain the brow  
 Of my young Harry. O that it could be prov'd  
 That some night-tripping fairy had exchang'd  
 In cradle-clothes our children where they lay,  
 And call'd mine Percy, his Plantagenet!  
 Then would I have his Harry, and he mine:  
 But let him from my thoughts. What think you, coz,  
 Of this young Percy's pride? The prisoners  
 Which he in this adventure hath surpris'd  
 To his own use he keeps, and sends me word,  
 I shall have none but Mordake Earl of Fife.

(Act 1, Scene i)

- (i) With close reference to the language and imagery in this passage, show how Shakespeare presents the King's state of mind at this point in the play. [15]
- (ii) How far do you agree that "Shakespeare's presentation of honour in *Henry IV Part 1* is effective only for an audience with an appreciation of chivalry"? [45]

Or,

5.

***The Tempest***

Ariel. The King,  
 His brother, and yours, abide all three distracted,  
 And the remainder mourning over them,  
 Brim full of sorrow and dismay; but chiefly  
 Him that you term'd, sir, 'the good old lord, Gonzalo';  
 His tears run down his beard, like winter's drops  
 From eaves of reeds. Your charm so strongly works 'em  
 That if you now beheld them your affections  
 Would become tender.

Prospero. Dost thou think so, spirit?

Ariel. Mine would, sir were I human.

Prospero. And mine shall.  
 Hast thou, which art but air, a touch, a feeling  
 Of their afflictions, and shall not myself,  
 One of their kind, that relish all as sharply,  
 Passion as they, be kindlier mov'd than thou art?  
 Though with their high wrongs I am struck to th' quick,  
 Yet with my nobler reason 'gainst my fury  
 Do I take part; the rarer action is  
 In virtue rather than in vengeance; they being penitent,  
 The sole drift of my purpose doth extend  
 Not a frown further. Go release them, Ariel;  
 My charms I'll break, their senses I'll restore,  
 And they shall be themselves.

(Act 5, Scene i)

- (i) With close reference to the language and imagery of this passage, examine Shakespeare's presentation of Prospero. [15]
- (ii) Consider the view that "in his presentation of Prospero's use of power, Shakespeare risks losing the audience's sympathy for his central character." [45]

**Section B: Drama Pre- and Post-1900**

Answer **one** question.

In your response, you are required to:

- analyse how meanings are shaped
- make connections between your set texts
- consider relevant contexts and different interpretations which have informed your reading.

**Marlowe: *Doctor Faustus* (Longman)**  
**Prebble: *Enron* (Methuen)**

**Either,**

6. How far would you agree that Marlowe and Prebble are alike in “making use of comedy to entertain the audience rather than to create dramatic impact” in *Doctor Faustus* and *Enron*? [60]

**Or,**

7. “In both plays the protagonists aim too high and go too far.” In response to this view, compare and contrast the ways in which Marlowe and Prebble present the dangers of over-reaching in *Doctor Faustus* and *Enron*. [60]

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

**Either,**

8. How far would you agree that Webster and Williams are alike in “creating settings and locations which speak volumes about social attitudes” in *The Duchess of Malfi* and *A Streetcar Named Desire*? [60]

**Or,**

9. “What strikes us most forcibly is the essential powerlessness of women”. In the light of this statement, explore connections between *The Duchess of Malfi* and *A Streetcar Named Desire*. [60]

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

**Either,**

10. "There is no necessity to separate the monarch from the mob; all authority is equally bad." (Wilde, 1891). In the light of this quotation, compare and contrast the presentation of authority and authority figures in *The Revenger's Tragedy* and *Loot*. [60]

**Or,**

11. "Laughter is a serious business and comedy a weapon more dangerous than tragedy" (Orton, 1963). In the light of this quotation, compare and contrast the ways in which Middleton and Orton make use of comedy in *The Revenger's Tragedy* and *Loot*. [60]

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

**Either,**

12. How far would you agree that both *Lady Windermere's Fan* and *Betrayal* show us "the sadness of a world where innocence has been irrevocably lost"? [60]

**Or,**

13. "We are shown a society which is protected by illusions and threatened by truth". In the light of this statement, compare and contrast the ways in which Wilde and Pinter present the theme of deception in *Lady Windermere's Fan* and *Betrayal*. [60]

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

**Either,**

14. How far would you agree that both Shakespeare and Hare use their women characters to "expose the flaws in society's justice systems"? [60]

**Or,**

15. "Absolute power corrupts absolutely." In the light of this statement, explore connections between the ways in which power is presented in *Measure for Measure* and *Murmuring Judges*. [60]