

404/01

ENGLISH LANGUAGE AND LITERATURE

ELL4: Drama pre-1770

P.M. THURSDAY, 19 January 2006

(1½ hours)

ADDITIONAL MATERIALS

In addition to this examination paper, you will need:

- a copy of the text you have studied in order to answer the questions on this paper;
- an 8 page answer book.

INSTRUCTIONS TO CANDIDATES

Answer **one** question. Answer **part (a) and part (b)** of your chosen question.

You are advised to spend equal time on each part of your chosen question.

INFORMATION FOR CANDIDATES

All questions carry equal marks. Within each question, part (a) and part (b) are equally weighted.

In this unit you will be assessed on your ability to:

- communicate clearly the knowledge, understanding and insights gained from combined literary and linguistic study, using appropriate terminology and accurate written expression;
- use and evaluate different literary and linguistic approaches to the study of written and spoken language, showing how these approaches inform your readings;
- show understanding of the ways contextual variation and choices of form, style and vocabulary shape the meanings of texts;
- identify and consider the ways attitudes and values are created and conveyed in speech and writing.

Remember that marking will take into account the quality of written communication used in your answers.

Answer one question.

Shakespeare: King Lear

Either,

1. Remind yourself of Act 2 scene 2 lines 38 to 100, from “Help, ho! Murder! Help!” to “...That stretch their duties nicely.”

- (a) Discuss Shakespeare’s use of literary and linguistic techniques in conveying conflict between the characters in this extract.
- (b) Explore the presentation of the character of Cornwall and consider his role in the play.

Include in both parts of your response an evaluation of the literary and linguistic approaches that have been most useful to you in answering this question.

Or,

2. Remind yourself of Act 4 scene 7 lines 26-85 from “O my dear father!” to “I am old and foolish.”

- (a) Focusing closely on the literary and linguistic techniques, explore the dramatic impact of this extract.
- (b) Discuss the presentation of youth and age in the play as a whole.

Include in both parts of your response an evaluation of the literary and linguistic approaches that have been most useful to you in answering this question.

Shakespeare: Much Ado About Nothing

Or,

3. Remind yourself of Act 2 scene 2, from “It is so.” to “...learn their day of marriage.”

- (a) By close literary and linguistic analysis, show how Shakespeare presents the characters and attitudes of Don John and Borachio in this extract.
- (b) Explore the presentation of marriage in the play.

Include in both parts of your response an evaluation of the literary and linguistic approaches that have been most useful to you in answering this question.

Or,

4. Remind yourself of Act 5 scene 4 lines 72-124, from “Soft and fair, friar.” to “Strike up, pipers.”
- (a) With close analysis of the literary and linguistic features, comment on the presentation of Benedick in this extract.
 - (b) The final scene ends in comedy and happiness. How far is this scene a fitting ending for the play as a whole?

Include in both parts of your response an evaluation of the literary and linguistic approaches that have been most useful to you in answering this question.

Shakespeare: Othello

Or,

5. Remind yourself of Act 2 scene 1 lines 1-73, from “What from the cape can you discern at sea?” to “...The divine Desdemona.”
- (a) By focusing closely on the text, explore the dramatic function of this extract.
 - (b) The play *Othello* begins in Venice and ends in Cyprus. Consider the importance of location in the play.

Include in both parts of your response an evaluation of the literary and linguistic approaches that have been most useful to you in answering this question.

Or,

6. Remind yourself of Act 5 scene 2, lines 172 – 232, “O, are you come, Iago?” to “Villainous whore!”
- (a) By focusing closely on the literary and linguistic techniques used, explore the dramatic impact of these lines.
 - (b) Consider the role of Emilia in the play as a whole.

Include in both parts of your response an evaluation of the literary and linguistic approaches that have been most useful to you in answering this question.

Webster: The Duchess of Malfi

Or,

7. Remind yourself of Act 2 scene 1, lines 109-162, from “Your arm, Antonio.” to “...I fear I am undone.”
- (a) Consider how Webster creates tension in this extract. Remember to focus closely on the linguistic and literary techniques used.
 - (b) Explore Webster’s presentation of female sexuality in the play.

Include in both parts of your response an evaluation of the literary and linguistic approaches that have been most useful to you in answering this question.

Or,

8. Remind yourself of Act 4 scene 2, lines 1-60, from “What hideous noise was that?” to “...endure all your tyranny.”
- (a) How does Webster use literary and linguistic techniques to create sympathy for the Duchess and Cariola in this extract?
 - (b) Using your knowledge of the play as a whole, explore the role of servants.

Include in both parts of your response an evaluation of the literary and linguistic approaches that have been most useful to you in answering this question.