

404/01

ENGLISH LANGUAGE AND LITERATURE

ELL4: Drama pre-1770

A.M. MONDAY, 12 June 2006

(1½ Hours)

ADDITIONAL MATERIALS

In addition to this examination paper, you will need:

- a copy of the text you have studied;
- 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 1 scene 1, lines 119-178, from “Good my liege...” to “...This shall not be revok’d.”
 - (a) By focusing closely on this extract, examine how Shakespeare uses language to create dramatic impact.
 - (b) Explore the presentation of the theme of power 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.

Or,

2. Remind yourself of Act 5 scene 3, lines 163-221, from “What you have charg’d me with...” to “...Improper for a slave”.
 - (a) How does Shakespeare use literary and linguistic techniques to present the characters of Edgar and Edmund in this extract?
 - (b) Consider the presentation of duty 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.

Shakespeare: Much Ado About Nothing

Or,

3. Remind yourself of Act 2 scene 1, lines 246-308, from “Come, lady, come...” to “...a pleasant-spirited lady.”
 - (a) By focusing closely on the literary and linguistic techniques, consider how attitudes to love are presented in this extract.
 - (b) Using your knowledge of the play as a whole, explore the different ways in which love is presented.

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 4 scene 2, lines 1-61, from “Is our whole dissembly appear’d?” to “...show him their examination.”
- (a) Consider how Shakespeare uses literary and linguistic techniques in this extract to create comedy.
 - (b) Explore the function of the comic sub-plot involving Dogberry, Verges and the Watch in the play as 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 3 scene 4, lines 141-202 [end of scene], from “I prithee do so.” to “...I must be circumstanc’d.”
- (a) By focusing closely on Shakespeare’s use of language, comment on the presentation of the female characters in this extract.
 - (b) Explore the function of the relationship between **either** Iago and Emilia **or** Cassio and Bianca 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.

Or,

6. Remind yourself of Act 5 scene 2, lines 286-340, from “Where is this rash and most unfortunate man?” to “...Come, bring away.”
- (a) Consider how Shakespeare uses literary and linguistic techniques to show attitudes towards Othello in this extract.
 - (b) Using your knowledge of the play as a whole, examine the variety of attitudes shown towards Othello.

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.

*Ben Jonson: Volpone***Or,**

7. Remind yourself of Act 1 scene 3, lines 14-78, from “Bring him near, where is he?” to “...put business in your face.”
- (a) By focusing closely on the literary and linguistic techniques, explore the ways in which Jonson creates humour in this extract.
 - (b) Explore the ways in which Jonson creates humour in the play as a whole. You should refer to at least **two** other points in the play to support your response.

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 5 scene 2, lines 1–74, from “How now, sir?” to “...Put in thy name.”
- (a) Explore the presentation of the relationship between Volpone and Mosca in this extract. You will need to refer closely to the literary and linguistic techniques used.
 - (b) Consider the function of Mosca 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,**

9. Remind yourself of Act 1 scene 1, lines 1-60, from “ You are welcome...” to “...a kind of geometry is his last supportation.”
- (a) Explore the ways in which Webster uses literary and linguistic techniques to create an effective opening to the play.
 - (b) Consider the ways in which Webster develops the key themes of this extract in the rest of 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,

10. Remind yourself of Act 4 scene 2, lines 189-229, from “Farewell Cariola...” to “Look you, there sleeps your mistress.”

- (a) By focusing closely on the literary and linguistic techniques, examine the ways in which horror is created in this extract.
- (b) Explore the presentation of horror elsewhere 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.