



**General Certificate of Education
Advanced**

404/01

**ENGLISH LANGUAGE AND
LITERATURE**

ELL4: Drama pre-1770

A.M. FRIDAY, 18 January 2008

(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: Much Ado About Nothing

Either,

1. Remind yourself of Act 2 Scene 1, lines 1-72, from “Was not Count John here at supper?” to “The revellers are ent’ring, brother; make good room.”
 - (a) Examine how Shakespeare uses literary and linguistic techniques to convey Beatrice’s attitudes to men and marriage in this extract.
 - (b) Using your knowledge of the play as a whole, how typical is this portrayal of the character of Beatrice?

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 1, lines 1-67, from “Come, Friar Francis, be brief;” to “True! Oh God!”
 - (a) By focusing closely on the literary and linguistic features used, show how Shakespeare creates dramatic tension in this extract.
 - (b) Discuss the relevance of the title *Much Ado About Nothing* 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: King Lear

Or,

3. Remind yourself of Act 1 Scene 2, lines 1-75, from “Thou, Nature, art my goddess;” to “Abominable villain! Where is he?”
 - (a) By focusing closely on the literary and linguistic techniques used, explore how Shakespeare portrays Edmund in this extract.
 - (b) Using your knowledge of the play as a whole, how typical is this portrayal of the character of Edmund?

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 the whole of Act 4 scene 2.

- (a) By focusing closely on Shakespeare's use of language, comment on the presentation of Goneril and Albany and their relationship in this extract.
- (b) Using your knowledge of the play as a whole, examine the different ways in which cruelty 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.

Jonson: Volpone

Or,

5. Remind yourself of the whole of Act 1 Scene 1.

- (a) By focusing closely on the literary and linguistic approaches used, explore how the relationship between Volpone and Mosca is presented in this extract.
- (b) Examine the theme of corruption 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 the whole of Act 2 Scene 5.

- (a) By focusing closely on Jonson's use of language, comment on the presentation of Corvino and Celia in this extract.
- (b) Discuss Jonson's presentation of the theme of lust 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 3 Scene 2, lines 57-140, from “Doth not the colour of my hair ‘gin to change?” to “I will never see thee more.”
- (a) By focusing closely on the literary and linguistic techniques used, show how Webster creates dramatic tension in this extract.
 - (b) Discuss Webster’s presentation of the relationship between the Duchess and Ferdinand 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,

8. Remind yourself of Act 4 Scene 2, lines 262- 365, from “Let me see her face again.” to “I will speedily enact/Worth my dejection.”
- (a) By focusing closely on the literary and linguistic techniques Webster uses, discuss the dramatic impact of this extract.
 - (b) Examine Webster’s presentation of the theme of revenge 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.