



GCE A level

404/01

ENGLISH LANGUAGE AND LITERATURE

ELL4: Drama pre-1770

P.M. TUESDAY, 3 June 2008

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: Much Ado About Nothing

Either,

1. Remind yourself of Act 1 scene 1, lines 139 to 198, from “Benedick, didst thou note the daughter of Signior Leonato?” to “That she is worthy, I know.”
 - (a) Consider how Shakespeare uses literary and linguistic techniques to show attitudes towards Hero in this extract.
 - (b) Discuss the significance of the relationship between Hero and Claudio 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 3 scene 3, line 88 to the end of the scene, from “What, Conrade!” to “Come, we’ll obey you.”
 - (a) By focusing closely on the literary and linguistic techniques Shakespeare uses, discuss the dramatic impact of this extract.
 - (b) How does Shakespeare make use of misunderstanding 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 1, lines 81 to 128, from “Now, our joy,” to “Let pride, which she calls plainness, marry her.”
 - (a) By focusing closely on Shakespeare’s use of language, discuss the presentation of Lear and Cordelia in this extract.
 - (b) Examine the dramatic function of the relationship between Lear and Cordelia 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,

4. Remind yourself of the whole of Act 5 scene 1, from “Know of the Duke if his last purpose hold...” to “for my state/Stands on me to defend, not to debate.”
- (a) By focusing closely on the literary and linguistic techniques Shakespeare uses, discuss the dramatic impact of this scene.
- (b) Discuss Shakespeare’s presentation of the theme of jealousy 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.

Jonson: Volpone

Or,

5. Remind yourself of Act 1 scene 3 lines 1-77, from “You still are, what you were, sir.” to “Put business i’ your face.”
- (a) By focusing closely on Jonson’s use of language, analyse the presentation of Mosca in this extract.
- (b) Discuss Jonson’s presentation of the theme of deception 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 4, scene 2.
- (a) By focusing closely on the literary and linguistic techniques used, show how Jonson creates comedy in this extract.
- (b) Examine the dramatic function of the characters of Sir Politic and Lady Would-Be 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*

Please note that these questions refer to the texts of the 4th Mermaid edition, 2001 and the 3rd Mermaid edition, 1993.

Or,

7. Remind yourself of: Act 1 scene 1, lines 148-206 (*4th edition*)/ Act 1 Scene 2, lines 75-133 (*3rd edition*), from “Now sir, your promise: what’s that Cardinal?” to “I shall.”
- (a) How does Webster use literary and linguistic techniques to reveal Antonio’s attitudes towards the Cardinal, Ferdinand and the Duchess in this extract?
 - (b) Discuss Webster’s presentation of the theme of appearance and reality 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 109-189 (*4th edition*)/ Act 4 scene 2, lines 114-196 (*3rd edition*), from “I am come to make thy tomb.” to “Remove that noise.”
- (a) By focusing closely on Webster’s use of language, comment on the presentation of Bosola and the Duchess in this extract.
 - (b) Examine the role of the Duchess 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.