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SECTION B: PRE-1900 DRAMA

This section targets Assessment Objective AO3i and also assesses AO2i.

Answer ONE question from this section.

Candidates are reminded that in this section they are expected to make use of both language and literary approaches in their answers to these questions.

2. SHAKESPEARE: *Henry V*

Either:

- (a) Using the following extracts as your starting point, explore the range of attitudes expressed in anticipation of war in the play. You should focus upon Shakespeare's verbal and dramatic techniques for presenting these attitudes.

Or:

- (b) 'Henry's great skill is to break down social barriers between himself and his audience.'

Consider this view of Henry, commenting on Shakespeare's use of language and dramatic techniques to present Henry's interactions with other characters in the play as a whole.

(Total 50 marks)

3. SHAKESPEARE: *Much Ado About Nothing*

Either:

- (a) Shakespeare may have pronounced 'nothing' to sound identical to 'noting' (from the verb, *to note*).

Using the following extracts as a starting point, consider the ways in which the language and drama of the play suit an alternative reading of the play's title, *Much Ado About 'Noting'*.

Or:

- (b) Explore the contribution of the character of Beatrice to the varieties of language and the thematic concerns of the play.

(Total 50 marks)



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4. **WILDE:** *The Importance of Being Earnest*

Either:

- (a) Using the following extracts as a starting point, explore the presentation of characters' views on education in the play. You should refer to Wilde's language, characterisation and thematic purpose.

Or:

- (b) 'A lot of the comedy in the play is generated by contrast between the young and the old.'

Do you agree? In your answer you should consider Wilde's plot, characterisation and variations in language in the play as a whole.

(Total 50 marks)

5. **IBSEN:** *A Doll's House*

Either:

- (a) How does the language of the following exchange between Nora and Mrs Linde introduce the audience to the ideas about marriage relationships developed through the whole play?

Or:

- (b) 'What fascinates the audience is the complexity of character of the two protagonists.'

Explain what you find to be complex about the presentation of **either** Nora **or** Torvald. You should consider Ibsen's language, plot and dramatic techniques in the play as a whole.

(Total 50 marks)



<p>6. BEHN: <i>The Rover</i></p> <p>Either:</p> <p>(a) Using the following extract as a starting point, explore Behn’s presentation of different female perspectives on love and relationships. You should include discussion of language, characterisation and plot.</p> <p>Or:</p> <p>(b) ‘It is characteristic of Restoration drama that characters are shown to be motivated by very basic human desires and needs.’</p> <p>In the light of this comment, explore how Behn uses language and dramatic techniques to present the motivations of at least two characters in the play.</p> <p style="text-align: right;">(Total 50 marks)</p>	<p>Leave blank</p>
<p>7. PINERO: <i>Trelawny of the “Wells”</i></p> <p>Either:</p> <p>(a) Using the following extract as a starting point, examine Pinero’s verbal and dramatic techniques for presenting the personal and professional frustrations of Tom Wrench.</p> <p>Or:</p> <p>(b) The subtitle of the play is ‘<i>A Comedietta in Four Acts</i>’. A comedietta means a short or slight comedy. Is this an accurate subtitle, or do you find anything serious in the play?</p> <p>You should refer to the language and drama of the play in your answer.</p> <p style="text-align: right;">(Total 50 marks)</p>	
<p>TOTAL FOR SECTION B: 50 MARKS</p>	



