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**SECTION A: UNPREPARED COMMENTARY**

**This section targets Assessment Objectives AO3i and AO5 and also assesses AO1 and AO2i.**

**Answer Question 1.**

**1.** Read Text A and Text B on pages 2 and 3 of the insert carefully.

Text A is a transcript of an extract from the questions and answers section at the end of a lecture. Text B is taken from a speech.

Making use of the information provided and your knowledge of language and literature:

- comment on the most significant language features in each text
- show how the speech in each text reveals the attitudes and values of the speakers
- explore how some features of Text B show that it was written to be delivered as a speech.

**Q1**

**(Total 50 marks)**

**TOTAL FOR SECTION A: 50 MARKS**

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**SECTION B: PRE-1900 DRAMA**

**This section targets Assessment Objectives 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) Read the extract on page 4 of the insert.

Drawing upon your knowledge of Shakespeare's verbal and dramatic techniques and using the extract as your starting point, consider the view that Shakespeare presents Henry as a skilful manipulator throughout the play.

**Or:**

- (b) Explore some of the ways in which Shakespeare uses language and dramatic techniques to create a range of characters of different social status. You should consider **at least three** characters in your answer.

**Q2**

**(Total 50 marks)**

**3. SHAKESPEARE: *Much Ado About Nothing***

**Either:**

- (a) Read the extract on page 5 of the insert.

Explore how Shakespeare uses language and dramatic techniques to present Benedick's attitude towards love in this extract and elsewhere in the play.

**Or:**

- (b) 'All the relationships in Messina – whether between friends, relatives or lovers – are fragile.'

In the light of this comment, explore Shakespeare's verbal and dramatic methods for presenting some of the relationships in the play. You should consider **at least two** relationships in your answer.

**Q3**

**(Total 50 marks)**



<p><b>4. WILDE: <i>The Importance of Being Earnest</i></b></p> <p><b>Either:</b></p> <p>(a) Read the extracts on page 6 of the insert.</p> <p>Gwendolen says, ‘Algy, you always adopt a strictly immoral attitude towards life.’</p> <p>Using the extracts as a starting point, explore some of Wilde’s verbal and dramatic methods for creating comedy out of characters’ attitudes towards morality.</p> <p><b>Or:</b></p> <p>(b) Considering Wilde’s use of language, characterisation and plot, discuss some of the ways in which the play could be said to be ‘realistic’ or ‘unrealistic’.</p> <p style="text-align: right;"><b>(Total 50 marks)</b></p>	<p>Leave blank</p> <p style="text-align: center;"><b>Q4</b></p>
<p><b>5. IBSEN: <i>A Doll’s House</i></b></p> <p><b>Either:</b></p> <p>(a) Read the extract on page 7 of the insert.</p> <p>Using the language of this extract as a starting point, explore Ibsen’s verbal and dramatic methods for presenting the causes of the failure in the relationship between Nora and Torvald Helmer in the play.</p> <p><b>Or:</b></p> <p>(b) Explore some of the ways in which Ibsen uses variation in the language of the play to create a range of contrasting characters and views.</p> <p style="text-align: right;"><b>(Total 50 marks)</b></p>	<p style="text-align: center;"><b>Q5</b></p>
<p><b>6. BEHN: <i>The Rover</i></b></p> <p><b>Either:</b></p> <p>(a) Read the extracts on page 8 of the insert.</p> <p>Using the language of the extracts as a starting point, explore the presentation of friendship between male characters in the play.</p> <p><b>Or:</b></p> <p>(b) Explore Behn’s verbal and dramatic methods for presenting ideas about honour in the play.</p> <p style="text-align: right;"><b>(Total 50 marks)</b></p>	<p style="text-align: center;"><b>Q6</b></p>



7. PINERO: *Trelawny of the "Wells"*

**Either:**

- (a) Read the extract on page 9 of the insert.

How does Pinero create comedy out of the refusal of characters to change their views in this extract and elsewhere in the play? You should refer to verbal and dramatic features and comment upon the purpose of the comedy.

**Or:**

- (b) In the light of Pinero's verbal and dramatic methods for the presentation of his characters in the play, consider whether the audience is encouraged to feel sympathy for female Victorian actors.

(Total 50 marks)

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Q7

**TOTAL FOR SECTION B: 50 MARKS**













