

Instructions

- Use black ink or ball-point pen.
- Fill in the boxes at the top of this page with your name, centre number and candidate number.
- Answer one question in Section A and one question in Section B on your chosen texts.
- Answer the questions in the spaces provided
 - there may be more space than you need.
- In your answers, you must not use texts that you have used in your coursework.

Information

- The total mark for this paper is 60.
- The marks for each question are shown in brackets
 - use this as a guide as to how much time to spend on each question.

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ▶







SECTION A: Shakespeare

Answer ONE question on the text you have studied. Begin your answer on page 6.

TRAGEDY

Antony and Cleopatra

EITHER

1 Explore the ways in which Antony and Cleopatra can be considered a political tragedy. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 1 = 35 marks)

OR

Explore Shakespeare's treatment of the theme of honour in Antony and Cleopatra. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 2 = 35 marks)

Hamlet

EITHER

3 Explore how Shakespeare presents uncertainty in *Hamlet*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 3 = 35 marks)

OR

4 Explore how Shakespeare presents Ophelia in *Hamlet*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 4 = 35 marks)



Answer ONE question on the text you have studied. Begin your answer on page 6.

King Lear

EITHER

5 Explore the ways in which Shakespeare treats the theme of control in King Lear. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 5 = 35 marks)

OR

6 Explore how Shakespeare presents the relationship between Lear and Cordelia in King Lear. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 6 = 35 marks)

Othello

EITHER

Explore Shakespeare's presentation of Cassio in Othello. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 7 = 35 marks)

OR

Explore how Shakespeare treats the theme of identity in Othello. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

| Togo's identity is made up just of (Total for Question 8 = 35 marks) Reportation incredibly of the director identity Difficulties in finding an | | |
|--|----------------|--|
| Reportation insportably Otherlo's discordant identity light or a management | n 13a o | |
| Bu Rude in my Female "openess" was | on they | |
| Variable State of Margerous - Loanba | | |
| love. in a world nu Fler Tora | | |
| D'his own evil threnhous' - the most comains and defenseless' | | |
| sine experd wish figure - Brodley | | |
| for my spart and a tragedy of misundernalding sense like them: | | |
| 98 Profit 1/3/365 & self-dromatization (78 4/3/90) | | |

Answer ONE question on the text you have studied. Begin your answer on page 6.

COMEDY

A Midsummer Night's Dream

EITHER

9 Explore Shakespeare's presentation of the mechanicals in A Midsummer Night's Dream. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 9 = 35 marks)

OR

10 Explore how Shakespeare makes use of settings in A Midsummer Night's Dream. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 10 = 35 marks)

Measure for Measure

EITHER

11 Explore how Shakespeare treats the theme of morality in Measure for Measure. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 11 = 35 marks)

OR

12 Explore Shakespeare's presentation of Isabella in *Measure for Measure*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 12 = 35 marks)



Answer ONE question on the text you have studied. Begin your answer on page 6.

The Taming of the Shrew

EITHER

13 Explore Shakespeare's presentation of Petruchio in *The Taming of the Shrew*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 13 = 35 marks)

OR

14 Explore how Shakespeare presents the play's ending in The Taming of the Shrew. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 14 = 35 marks)

Twelfth Night

EITHER

15 Explore the ways in which Shakespeare presents Sir Toby in Twelfth Night. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 15 = 35 marks)

OR

16 Explore how Shakespeare treats gender roles in *Twelfth Night*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 16 = 35 marks)



Indicate which question you are answering by marking a cross in the box \boxtimes . If you change your mind, put a line through the box \boxtimes and then indicate your new question with a cross \boxtimes .

16SecA \times Chosen question number: **Question 1 Ouestion 2 Ouestion 3** 11A05 **Question 4 Question 5 Question 6** Question 7 **Question 8** Question 9 Question 10 Question 11 Question 12 🖾 Question 13 Question 14 Question 15

Question 16

Shallespeare explores the theme of identity in the vortous shakespeore creates a man to Characters or Othello: For Iogo, hit our white whose identifi Of his own eaphishical impression. #486 His Mode-up ser therefore sele-cermedines necuses to let the others perceptions a him detections P. Brasis shape his identity of all, meoning ruthless We is capable of prosper manipulation. Officette incomprast OSER SELC deprecations Etheron companier For the character creates a concliction of Othero, Shanespeare set the statement idonity allowing The audience to interpret his character in their own way. Shallespeane also pocuses on the importance of encouraging female telesting and recognising senale identity case the ethoracters or Deschange and Emilia show how passivity for Desdonana leads to her down tall, and Emilia's alltoo-late accognition of her own identity leads also to her dampail

Firstly, the Shavespeare develops Togg to have an identity that is so self-determining, that he is capable of causing extreme pain to others, for he doesn't cone about their opinions. This is clear in Act 1; scene 3 when he is alone an stage and directs to the audience the Doesn't a manalogue including 13/22 wenter the words 'But for



OWN profit. There Brothagesheldspecter The pact that I ago is talking to himself maneparentative is the should place's first technique to illustrate home Togo's self-assurance. This is further exaggerated by the excessive use or the personal pronoun and 'I' throughout the lengthy manoighe. The phrase for my sport and proport' then summoniser Zago's selfish intentions, the whilst were the word 'sport' is porticularly disturbing - as though all (suggesting a Tevel o Jogos monipulation are purely a gome of fur with serious motive. Cognill has been one critic to recognise Zoopis Malevoleice with which impoeroients identity as the Shakespeane by dealt to Iago, as he cails Iago powerfully possessed by hatred. The idea individual, with no cones for how individual swoulds have been particularly for identify them, would have been particularly frightening a ordie a The severeour or eighbern century audience where superfitious and neligious reachings who do show of time, produced genuine fears of the devil, and applicate Logo I depterior supply Togo's reception may Overall however, the reception today more extreme. or disturbed by them Togo's self-absorbed identify identify.

In contrast, the identity of etherte to extract post of Shakespeare's Character 'Othollo' shirt up a lot more debate as to whether he is the protognist or the arrangement of the play; the nero or the villain. That These extracts conflictions are tracted purposepully enduced by shakespeare from the new start of the play. Other tracted by shakespeare ensures that Othollo prospects is introduced by other characters.



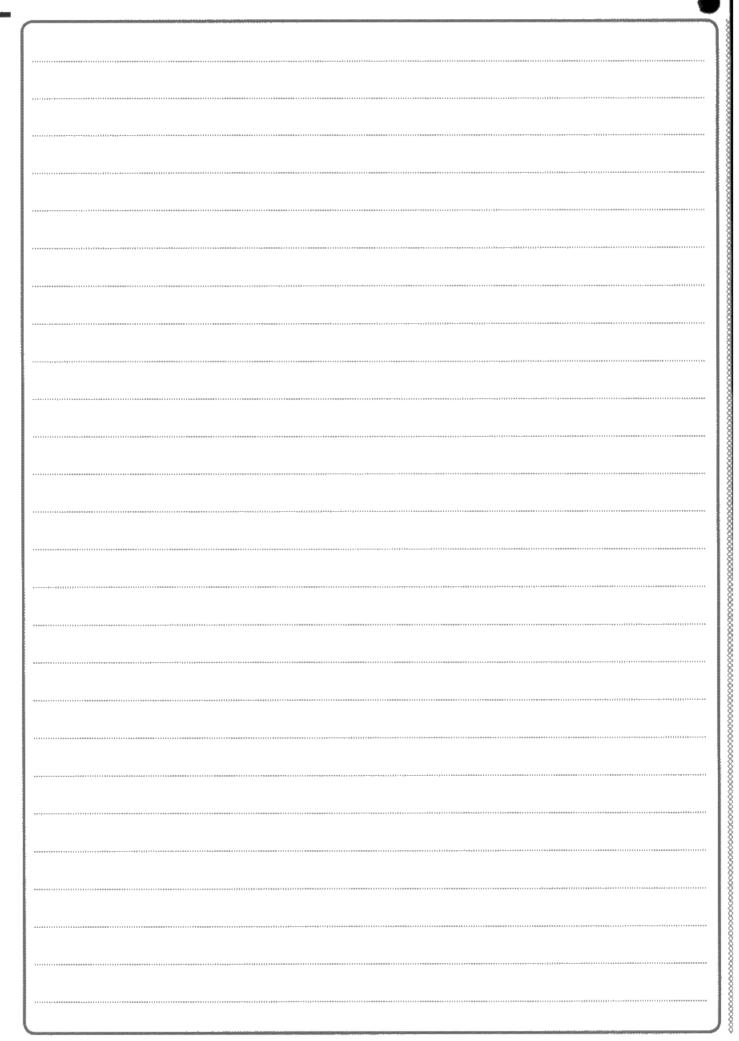
gers any stage presence. The This means war himself OF PARTITION OF THE PARTY TO STORE SCORES ZO TALL PLOUS recite doptown In the circle 20m and 21st certifies, the productions of Otherlo prior to the of the opening scenes moust depiction of Otherlo will have not been so shocking Perhaps more shocking would have and lyncism Mada? in his opening he begins 'Most potent, grave STOKE TROOPS CONSTRUCTORS this point Bradley's view of Othello ar revered signiors. At 'the most ramanic frame' appears mue to itself. Shattespeepe BOBLETON DOES DOT ZIEBNE HAIS Shakes peace howeve changes that allowing does not let othello's identity remain so simple however as expected later series shouts 'O, blood, blood, blood! after pelose being overcare by jealousy. This reversion to an exclanation much ma amount works be much more characteristic of Iogo as a villain (Iogos first words being 'Sblood', the A. C. Brookley interprets idenity as being otherloir fatar flaw of this change in becoming an incontrollable flood. Shavespeare therefore seems to be the explaining how jearousy can change a person's identity.

Enally, some Shoulespeare expenses the difficulties in building independent identities as women. In the time glostyspease was written in the seventeenth century, women were superficially judged; implaned to be passive, submissive and beautiful. Planta In most productions of the play. Desdemana is partrayed in just this may-har law dying words being 'Commend me to they

land land! in one last show of female subservience. E This same (including A.C. Bradley) is Why some have characterised her as appearing possive Shakespeare Emilia botheric contradicts this passivity defenceless. WITH Emilia Act of the play, beginning with her moveled speech on how 'Their wives have sense like them. Broking becomes passionate in highlighting bon women have identifies just like their husbands. Shar constituted Shakespeare uses listing to show at fully demanstrate the cocophany or maits a woman is capable of, a very progressive view of the time. Contratoria the part place However, should peace also places this manologue just at the end of the play where born fenales one killed by man their husbands This increase the trage nature of the ending, as shartespeare CHOUGH FINITIO PROF HE ENTROPEZ DESOGNOVOS vause hool atready toes last and bedomina the dramatic orange how fulile Emilia's last attempts to envigarate Desdemano were trever the toppeoper more In this way shakespeare reens to be be empowered at see strange empowered in their identifier 2622somes from an earlier age

40000 Shows how different identities interact to corrupt one anome or to attempt to some one more. Election

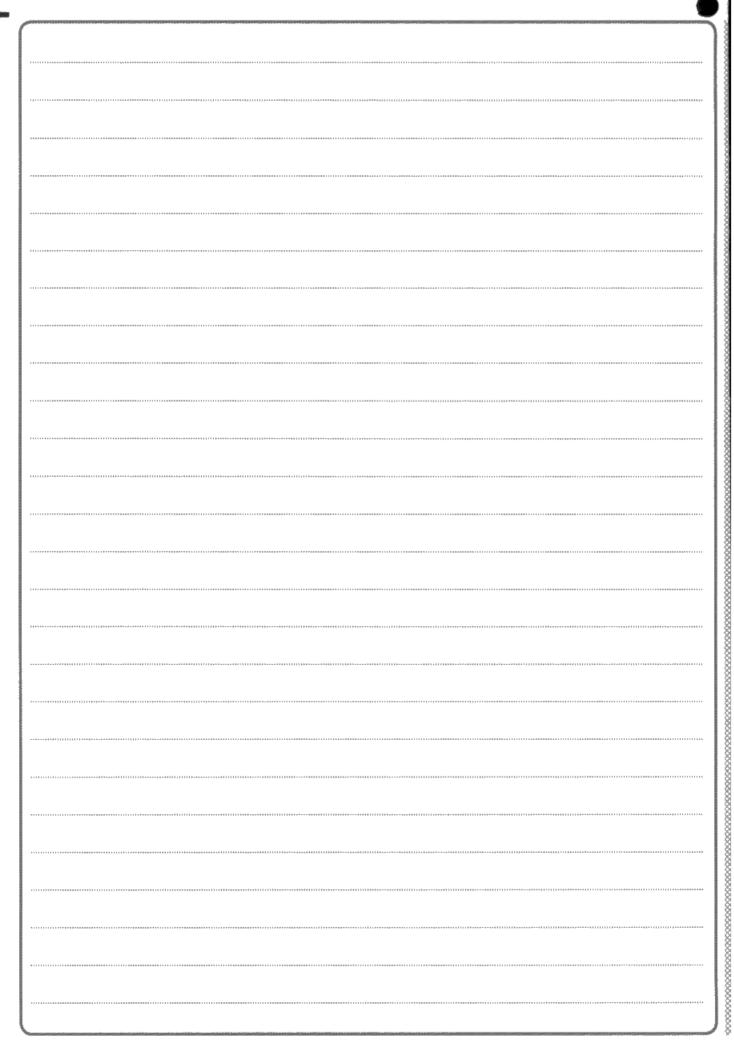




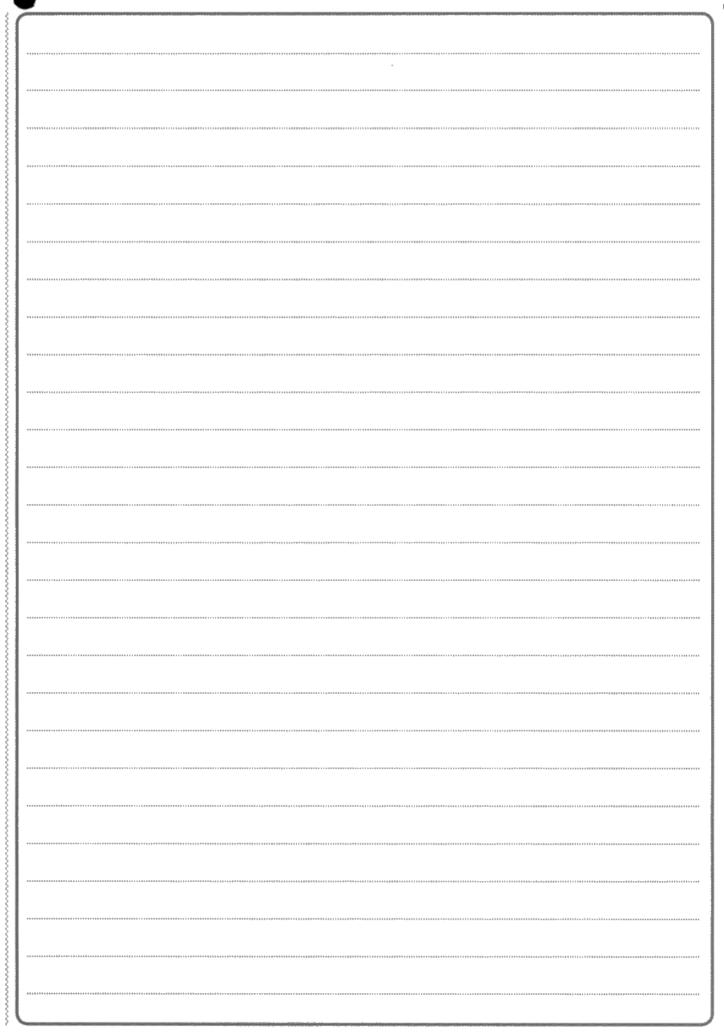




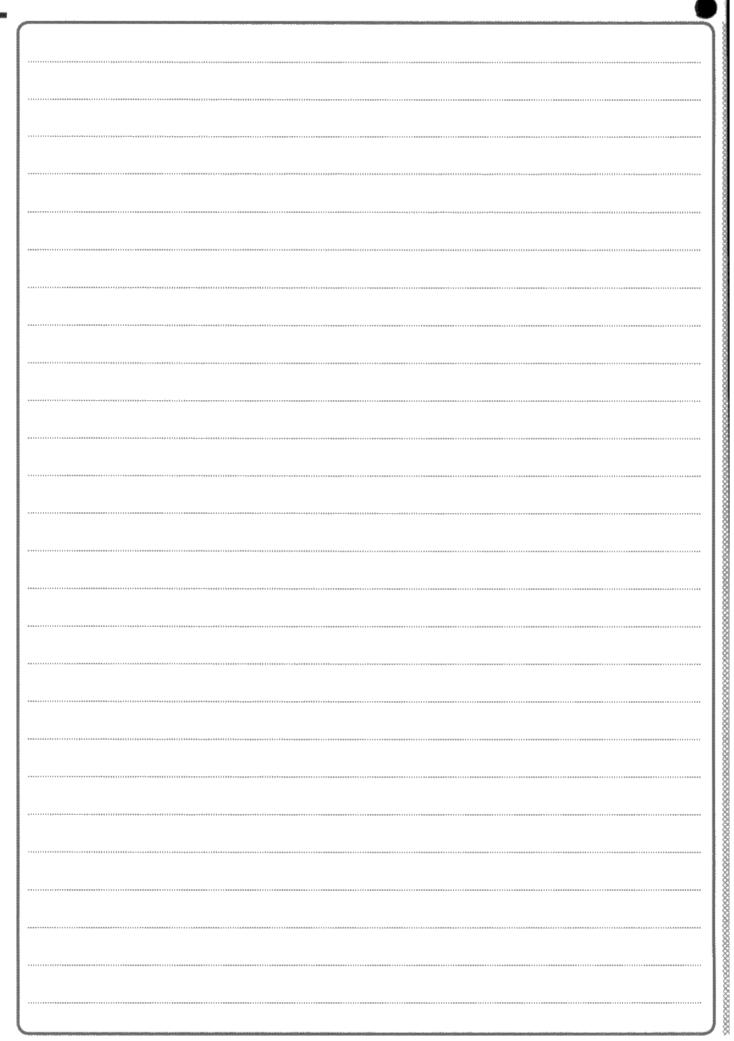




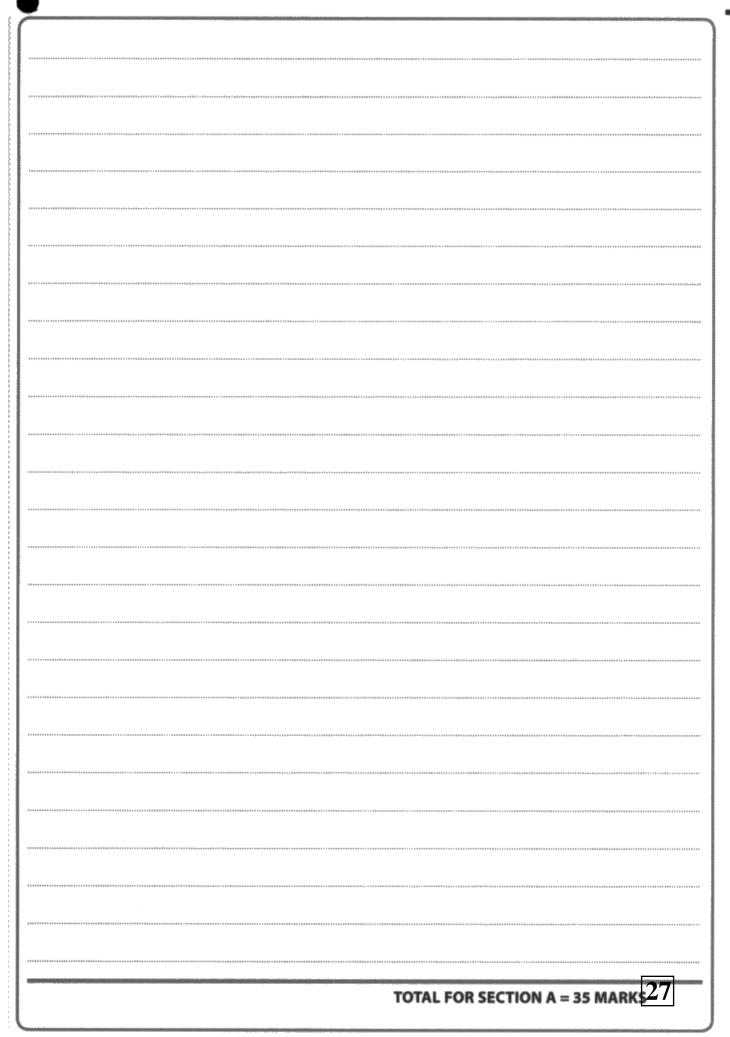














SECTION B: Other Drama

Answer ONE question on the text you have studied. Begin your answer on page 20.

TRAGEDY

Doctor Faustus, Christopher Marlowe

EITHER

17 Explore the extent to which *Doctor Faustus* can be seen as a Morality Play. You must relate your discussion to relevant contextual factors.

(Total for Question 17 = 25 marks)

OR

18 Explore Marlowe's presentation of conflict in *Doctor Faustus*. You must relate your discussion to relevant contextual factors.

(Total for Question 18 = 25 marks)

The Duchess of Malfi, John Webster

EITHER

19 Explore Webster's presentation of family relationships in *The Duchess of Malfi*. You must relate your discussion to relevant contextual factors.

(Total for Question 19 = 25 marks)

OR

20 Explore how Webster makes use of reputation in *The Duchess of Malfi*. You must relate your discussion to relevant contextual factors.

(Total for Question 20 = 25 marks)



Answer ONE question on the text you have studied. Begin your answer on page 20.

The Home Place, Brian Friel

EITHER

21 Explore how Friel presents the theme of identity in *The Home Place*. You must relate your discussion to relevant contextual factors.

(Total for Question 21 = 25 marks)

OR

22 Explore the ways in which Friel creates a sense of insecurity in *The Home Place*. You must relate your discussion to relevant contextual factors.

(Total for Question 22 = 25 marks)

A Streetcar Named Desire, Tennessee Williams

EITHER

Music 1

Mixor characters

23 Explore how Williams presents characters' inner lives in *A Streetcar Named Desire*. You must relate your discussion to relevant contextual factors.

(Total for Question 23 = 25 marks)

OR

Passian Love Sexual tension

24 Explore the ways in which Williams makes use of confrontation in A *Streetcar Named Desire*. You must relate your discussion to relevant contextual factors.

Aggressian Marc/fem

| | (Total for Question 24 = 25 marks) | |
|--|--|---|
| Music | ANDOR Charles | Sex. Closed doors/law |
| Blanche's decline in mertal health 'The music fades' (60) | What goes as benind what doors Plack of accomodationism is speech is speech is nise of new social order You going to shaek up were? I Mought I would. | In a closer's Stanley-just a curtain I hirding the bottle in a closer's 83 The mover bacq a pace in the doorway' 96 Daily place w/ a door is the battroon Help me! Carretis |



Answer ONE question on the text you have studied. Begin your answer on page 20.

COMEDY

The Importance of Being Earnest, Oscar Wilde

EITHER

25 Explore how Wilde presents Algernon in *The Importance of Being Earnest*. You must relate your discussion to relevant contextual factors.

(Total for Question 25 = 25 marks)

OR

26 Explore Wilde's presentation of double lives in *The Importance of Being Earnest*. You must relate your discussion to relevant contextual factors.

(Total for Question 26 = 25 marks)

The Pitmen Painters, Lee Hall

EITHER

27 Explore how Hall makes use of setting in *The Pitmen Painters*. You must relate your discussion to relevant contextual factors.

(Total for Question 27 = 25 marks)

OR

28 Explore the extent to which Hall presents *The Pitmen Painters* as a comedy. You must relate your discussion to relevant contextual factors.

(Total for Question 28 = 25 marks)



Answer ONE question on the text you have studied. Begin your answer on page 20.

The Rover, Aphra Behn

EITHER

29 Explore how Behn presents Florinda in *The Rover*. You must relate your discussion to relevant contextual factors.

(Total for Question 29 = 25 marks)

OR

30 Explore how Behn makes use of the conventions of Restoration comedy in *The Rover*. You must relate your discussion to relevant contextual factors.

(Total for Question 30 = 25 marks)

Waiting for Godot, Samuel Beckett

EITHER

31 Explore Beckett's use of the absurd in *Waiting for Godot*. You must relate your discussion to relevant contextual factors.

(Total for Question 31 = 25 marks)

OR

32 Explore Becket's presentation of the theme of frustration in *Waiting for Godot*. You must relate your discussion to relevant contextual factors.

(Total for Question 32 = 25 marks)



Indicate which question you are answering by marking a cross in the box ⊠. If you change your mind, put a line through the box ₩ and then indicate your new question with a cross ⋈.

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Chosen question number:

Question 17 🖾

Question 18 🖾

Question 19

Question 20 🖾

Question 21 🖾

Question 22 🖾

Question 23

Question 24 🗹

Question 25 🗵

Question 26

Question 27

Question 28

Question 29 🖾

Ouestion 30 🖾

Ouestion 31

Question 32 🖾

inner life by through their opposing idiolects.

Tennessees Williams depicts the inner lives of so the characters in A street a Name of Derive in a variety of ways. \$\frac{1}{8}.

One techn dramatic technique that is employed to show may and how may Blanche's internal turmoil and mental health is over, bedecline over the play. Williams also uses stage stage set-ups to larghtly has demonstrate technistically the intersion of Stanley into Blanche's inner lipe. At the same time however, Williams separates the experience on the property and Blanche's tenery and Blanche's

Firstly, Blanche's personal experience of morrol house is parmayed through Williams' use of muric specifically the Varsouviana. This piece of muric arises wherever Blanche trees becomes in a state of passe dismess, and is is epitamised in the last scene of me play as it is 'filtered into weird distantion'. The Three terrepresentations Williams perfectly cophnes Blanche's ex mone inner rumoil or the normally cheercul song is jorn'ngly juxtopased with the hardcic circumstances or ound Blanche, This and the distanted

nature in which it is played. The addience may easily be fooled into believing Blanche's attempts to mask her pain with flirting and cun.

Withous sesso A recurring mon't throughout the play is the is the idea of closed doors or a lack of closed doors. Williams constructs the stage in such a upy to denoutrate the intrusion or Stonley into Blanche's inner like. The tragic score Fer, Blonche is mapped in the back another with Stanley, who blockes the door with his frame solice in Fatabage algorphot spending most of her time in the bathroom, 'soo hing in a hot tub. is the only roam in the apartment which It is a place where Blanche can mily be horseld not only mentally but also physically as she is the property of the spreament of the spream allowed able to unddress and her mouleeu Scene Ten, Stonley invades this space as a significant appear and dramatic parallel to the physical sexual assault: The harhroan door is shrown open. This stage direction



(an incredibly physical and act in itself) breaks up Blanche's final attempts to seek help—her last words being "Help me! Caught in a trap. Caught in—'Oh!" Milliams Sexual assault wood are itself performed beginning of time, and Williams' physical representation of this through the use of privacy and doors (he chooses to conceal the heavily—incinuated rope), highlights how the assaults like this root only physically a invasive, but also maestally and enoth anally.

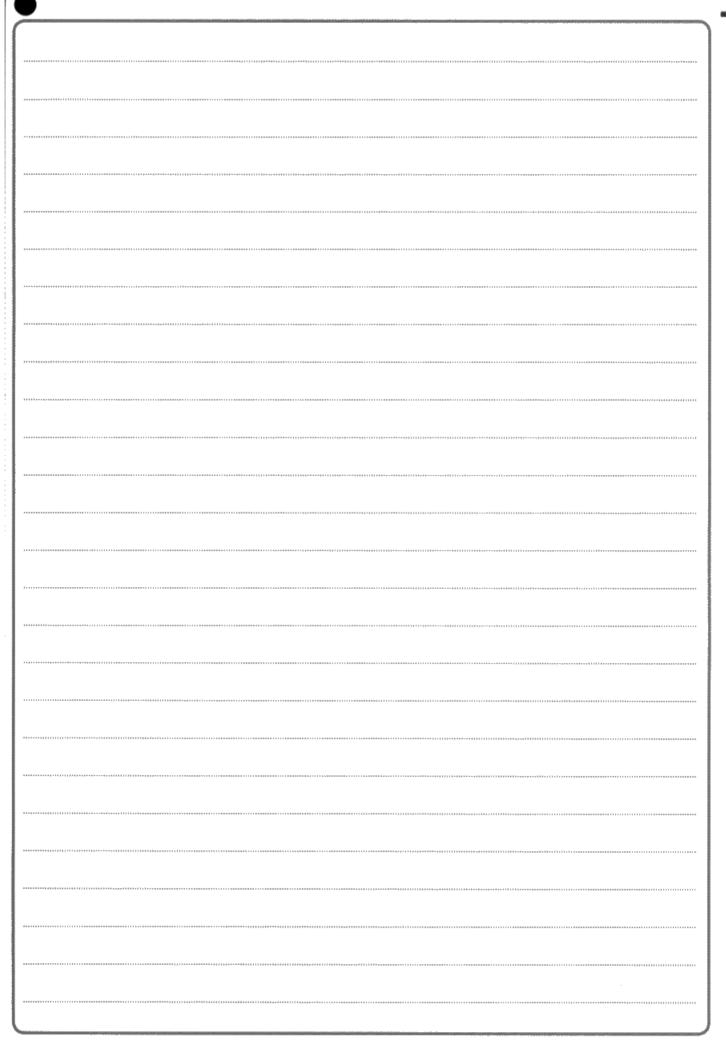
Finally, with one sets of and accompanie Williams presents the individual nature of the characters' inner-liver through The use or idiotects. Black Blanche and Stanley come gram completely different backgrounds - both of then aware of this as shorten states how The nowalshir and the DuBois have different notions. Those Both appear equally provid of there backgrounds as Blanche degrades Stanley as a 'polack' and Stanley quickly netarts that he is one-hundred percent American This signe starts solves New Orleans was a setting or social order as the Old South which Blanche belonged to was no longer such a dominating force, but had the history of the USA. Blanche and Stanley are therepart naturally conflicting, and this manifasts itself of accomposarionism in their dialect. This is DOBJEAT SUCCUPANT The play, by and begins from the beginning as stonley uses non-standard English You going to snach up here? , whilst and colloquialisms

and politeness Blanche retarts in full standard English I shought I would If it's not inconvenient for you. Where two characters with minimal tersion may accompodate their language to suit are another, Blanche and Stanley are so rigid in their own inner lives and identities that they make no attempt to do so. Williams uses dramatic devices incredibly successfully to demandrate the characters' inner lives to the audience, who otherwise may struggle to undertand or empathise with then.

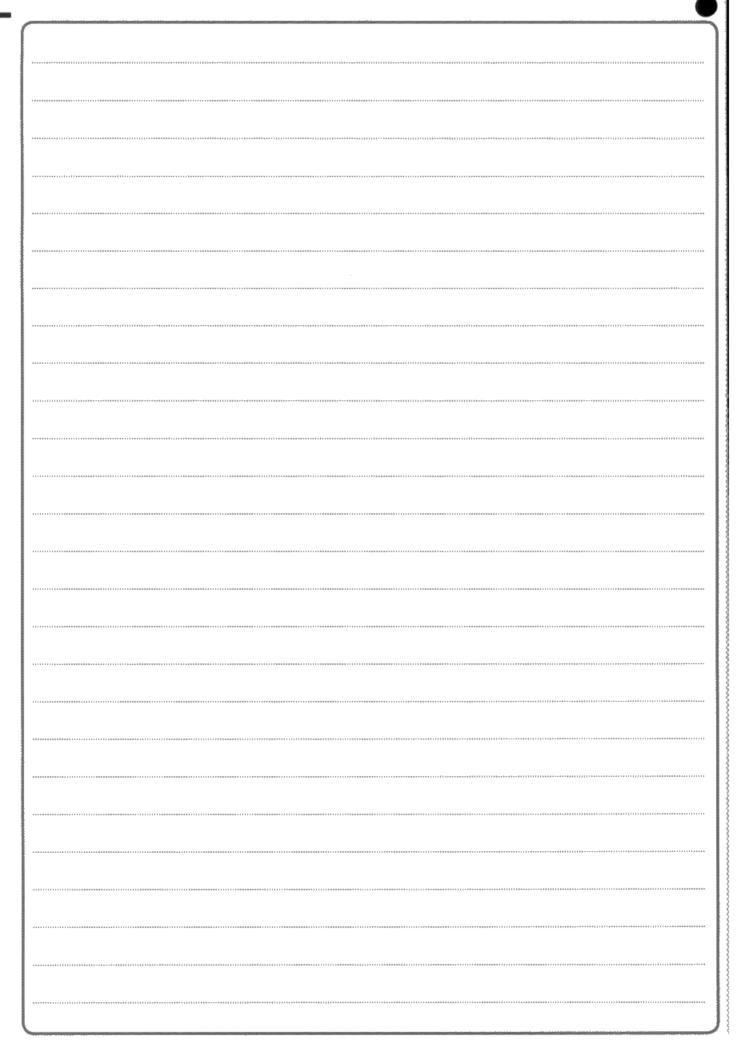














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| | TOTAL FOR SECTION B = 25 MARKS 14 TOTAL FOR PAPER = 60 MARKS |
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