

Answer ONE question on the text you have studied.

Begin your answer on page 6.

King Lear

EITHER

- 5 Explore the extent to which Shakespeare's *King Lear* is a political play. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 5 = 35 marks)

OR

- 6 Explore the presentation of relationships between masters and servants in Shakespeare's *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

- 7 Explore the presentation of relationships between men and women in Shakespeare's *Othello*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 7 = 35 marks)

OR

- 8 Explore the presentation of outsiders in Shakespeare's *Othello*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 8 = 35 marks)

Preview from Notesale.co.uk
Page 3 of 58



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Preview from Notesale.co.uk
Page 7 of 58



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Page 15 of 58

TOTAL FOR SECTION A = 35 MARKS



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Preview from Notesale.co.uk
Page 22 of 58



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Preview from Notesale.co.uk
Page 24 of 58



Section A

Preview from Notesale.co.uk
Page 35 of 58

Question number	Indicative content
11	Measure for Measure Candidates may refer to the following in their answers: • ambiguous presentation of the Duke and his secrets and lies • dramatic impact of secret substitutions, e.g. the bed trick • imagery and symbolism used in the presentation of Angelo's corruption, e.g. the double-sided coin • subplot allows Shakespeare to explore contemporary struggles between secular and spiritual authority, e.g. the depiction of the inadequacy of the constable and the prison system in creating a just society • Lucio's early function in making clear to the audience the levels of licentiousness in Vienna, e.g. 'purchased ... many diseases under her roof' • dramatic impact of the play's ending, e.g. justice is only seen to be served: the means by which justice is achieved, for example, the bed trick, are morally debatable. Possible references to the <i>Critical Anthology</i> or other critical reading could include: • Philip Brockbank's comment that Angelo thinks of passion 'in terms of death and decay' (Anthology) • Henry Hitching's description of the function of the inflatable dolls in Joe Hill-Gibbins's 2015 production as symbolizing the 'the open-all-hours excess of a corrupt society' (<i>The Evening Standard</i>, 9 October 2015). These are suggestions only. Accept any valid alternative response.
12	Measure for Measure Candidates may refer to the following in their answers: • use of imagery to explore different types of authority and what Shakespeare might be saying about the abuse of power position, e.g. 'O, it is excellent/To have a giant's strength, but it is tyrannous to use it like a giant.' • use of minor characters to explore the nature of good governance, e.g. 'Why, how now, Claudio? Whence comes this restraint?'/ 'From too much liberty, my Lord. Liberty...' • dramatic impact of the disguise plot and the Duke's omnipresence throughout the play, with its suggestions of divine authority, as a possible reflection on James I • Angelo's hypocritical adherence to the law as a satire of Puritanism, e.g. 'It is the law, not I, condemn your brother' • dramatic function of Escalus as a model of wise authority and good governance who balances justice with mercy • Isabella's function in reminding Angelo that he is not God, reflecting Renaissance attitudes to leadership and authority, e.g. 'But man, proud man/Dress'd in a little brief authority .../Plays such fantastic tricks before high heaven'. Possible references to the <i>Critical Anthology</i> or other critical reading could include: • Stuart Hampton-Reeves' description of the play as both an affirmation of the importance of good governance and a cynical satire about over-zealous authoritarianism (Anthology) • Jonathan Dollimore's argument that the Duke stages the trial of Angelo to demonstrate his own power and integrity as a ruler ('Transgression and Surveillance in <i>Measure for Measure</i>', in <i>Political Shakespeare</i>, Cornell U.P. 1985). These are suggestions only. Accept any valid alternative response.

Question number	Indicative content
19	<i>Dr Faustus</i> Candidates may refer to the following in their answers: • use of dramatic structure to highlight how Faustus' rebellion dwindles in scope, leaving an audience uninspired by his actions, e.g. use of slapstick in the later scenes • contemporary audiences may see Faustus' desire for learning as a rebellion against the limitations of mediaeval knowledge and the restrictions placed on the individual • language and persuasive techniques used by the Bad Angel to encourage rebellion in Faustus, e.g. 'Go forward, Faustus, in that famous art/Wherein all nature's treasury is contain'd' • Marlowe's use of irony and the dramatic impact of warnings ignored and opportunities for repentance not taken • crafting of the end of the play to highlight the consequences of rebellion • extent to which Marlowe presents Faustus as rebelling against the contemporary Calvinist theory of absolute predestination. These are suggestions only. Accept any valid alternative response.
20	<i>Dr Faustus</i> Candidates may refer to the following in their answers: • use of the Chorus to explore greed in the form of ambition, e.g. 'His waxen wings did mount above his reach' • use of soliloquy allows the audience to hear Faustus clearly articulate his greed, e.g. '... a world of profit and delight/Of power, of honour, of omnipotence' • use of recurring imagery of gluttony linked to learning, e.g. 'He surfeits upon cursed necromancy' • use of soliloquy and hyperbole to foreground Faustus' greed for unrivalled power, e.g. 'All things that move between the quiet poles/Shall be at my command.' • Faustus' greed for knowledge and power as a comment on contemporary debates around humanism and Calvinism • dramatic impact of the presentation of the Seven Deadly Sins, including Gluttony. These are suggestions only. Accept any valid alternative response.

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Page 58 of 58