

ADVANCED GCE
ENGLISH LANGUAGE AND LITERATURE

2717

Language in Literature: Drama

FRIDAY 18 JANUARY 2008

Morning

Time: 2 hours

Additional materials: Answer Booklet (16 pages)



This is an Open Text paper. Candidates must take into the examination their copies of the texts specified for this unit.

INSTRUCTIONS TO CANDIDATES

- Write your name in capital letters, your Centre Number and Candidate Number in the spaces provided on the Answer Booklet.
- If you use more than one booklet, fasten them together.
- Read each question carefully and make sure you know what you have to do before starting your answer.
- **You must answer one question from Section A and one from Section B.**

Section A: Shakespeare

Antony and Cleopatra

As You Like It

The Tempest

Section B: 20th Century Drama

Samuel Beckett *Waiting for Godot*

Brian Friel *Translations*

Tennessee Williams *A Streetcar Named Desire*

INFORMATION FOR CANDIDATES

- The number of marks for each question is given in brackets [] at the end of each question or part question.
- The total number of marks for this unit is **60 (30 for each question)**.
- You will be asked to make detailed reference to at least two passages from each of your chosen texts for Section A and Section B.
- You will be awarded marks for the quality of written communication in your answers.

This document consists of **4** printed pages.

Section A: Shakespeare

Answer **one** question from this section.

Antony and Cleopatra**1 Either**

- (a) Embracing Cleopatra, Antony says: 'The nobleness of life is to do thus.' How far and in what ways are the language and action of *Antony and Cleopatra* a celebration of pleasure? In your answer you should make detailed reference to **at least two** passages. [30]

Or

- (b) Referring closely to the linguistic detail and dramatic effects of **at least two** passages, examine the presentation and importance of messengers and messages in *Antony and Cleopatra*. [30]

As You Like It**2 Either**

- (a) '*As You Like It* is dominated by a sense of place rather than time.' How far do the language and action of the play support this view? In your answer you should refer in detail to **at least two** passages. [30]

Or

- (b) How far do the language and action of *As You Like It* bear out the assertion in Amiens's song that 'Most friendship is feigning, most loving mere folly'? In your answer you should make detailed reference to **at least two** passages from the play. [30]

The Tempest**3 Either**

- (a) Gonzalo says: 'Whether this be or not, I'll not swear.' Examine Shakespeare's exploration of truth and illusion in *The Tempest*. In your answer you should refer closely to the language and action of **at least two** passages. [30]

Or

- (b) Referring closely to the linguistic detail and action of **at least two** passages, discuss the presentation and significance of the past in *The Tempest*. [30]

Section B: 20th Century Drama

Answer **one** question from this section.

Samuel Beckett *Waiting for Godot*

4 **Either**

- (a) *Waiting for Godot* has been described as ‘a play of despairing hope.’ How helpful do you find this comment on the language and action of the play? In your answer you should refer closely to the linguistic detail and dramatic effects of **at least two** passages. [30]

Or

- (b) ‘The relationship between Pozzo and Lucky is both fascinating and disturbing.’ Examine Beckett’s presentation of the relationship between these characters in the light of this comment. In your answer you should refer closely to the language and action of **at least two** passages. [30]

Brian Friel *Translations*

5 **Either**

- (a) ‘In *Translations* it is the Irish and not the English who have the power to decide which language is spoken in Ireland.’ How far do the language and action of the play support this view? In your answer you should refer closely to **at least two** passages. [30]

Or

- (b) Hugh says at the end of *Translations* ‘I’ll begin again.’ How far and in what ways do you consider that *Translations* is an open-ended play? In your answer you should refer closely to the linguistic detail and dramatic effects of **at least two** passages. [30]

Tennessee Williams *A Streetcar Named Desire*

6 **Either**

- (a) Examine the presentation of ‘the city’s squalid vitality’ in *A Streetcar Named Desire*. In your answer you should refer closely to the linguistic detail and dramatic effects of **at least two** passages. [30]

Or

- (b) ‘The language used by Williams’s characters is not intellectual; rather it appeals directly to the audience’s feelings.’ Referring closely to **at least two** passages, examine the language of *A Streetcar Named Desire* in the light of this comment. [30]

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