

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS**

**Advanced GCE**

**ENGLISH LANGUAGE AND LITERATURE**

**2717**

Language in Literature: Drama

Thursday

**19 JANUARY 2006**

Afternoon

2 hours

Additional materials:  
16 page answer booklet

**TIME** 2 hours

*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, Centre number and Candidate number in the spaces provided on the answer booklet.
- If you use more than one booklet, fasten them together.
- **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: 20<sup>th</sup> 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 30. This is shown in brackets [ ] at the end of each question.
- The total number of marks for this unit is 60.
- 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.

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**This question paper consists of 3 printed pages and 1 blank page.**

## Section A: Shakespeare

Answer **one** question from this section.

### *Antony and Cleopatra*

#### 1 Either

- (a) With detailed reference to the linguistic features and action of **at least two** passages, examine the language used by characters to deceive others in *Antony and Cleopatra*. [30]

Or

- (b) 'There's beggary in the love that can be reckon'd'. What do you think are the distinctive features of the language of love in *Antony and Cleopatra*? In your answer you should refer closely to the linguistic detail and dramatic effects of **at least two** passages. [30]

### *As You Like It*

#### 2 Either

- (a) Referring closely to the language and action of **at least two** passages, compare the presentation of Duke Frederick with that of Duke Senior in *As You Like It*. [30]

Or

- (b) Referring closely to the language and action of **at least two** passages, examine some of the linguistic and dramatic methods by which Shakespeare presents country life in *As You Like It*. [30]

### *The Tempest*

#### 3 Either

- (a) Explore the language of confinement and release in *The Tempest*. In your answer you should make detailed reference to the linguistic detail and dramatic effects of **at least two** passages. [30]

Or

- (b) Discuss the presentation of Gonzalo and his significance in *The Tempest*. In your answer you should refer closely to the linguistic detail and action of **at least two** passages from the play. [30]

**Section B: 20<sup>th</sup> Century Drama**

Answer **one** question from this section.

**Samuel Beckett**      *Waiting for Godot*

**4**    **Either**

- (a) 'A world winding down and wearing out.' Examine the language of deterioration in *Waiting for Godot*. You should include detailed reference to the linguistic features and dramatic effects of **at least two** particular passages in your answer. [30]

**Or**

- (b) Beckett said of the play: 'Why people have to complicate a thing so simple I can't make out.' How far do you agree that the language and action of *Waiting for Godot* are 'simple'? You should refer in detail to **at least two** passages in your answer. [30]

**Brian Friel**              *Translations*

**5**    **Either**

- (a) *Translations* has been described as 'a moving dramatisation of change and transformation.' Referring closely to the linguistic features and dramatic effects of **at least two** passages, discuss the ways in which change is explored in the play. [30]

**Or**

- (b) 'A complex and isolated individual.' Referring closely to **at least two** passages, examine the linguistic and dramatic methods by which Jimmy Jack is presented in *Translations*. [30]

**Tennessee Williams** *A Streetcar Named Desire*

**6**    **Either**

- (a) 'Williams's stage directions are both functional and poetic.' Examine the language and effects of Williams's stage directions in *A Streetcar Named Desire* in the light of this comment. In your answer you should refer closely to **at least two** passages. [30]

**Or**

- (b) Examine Williams's presentation of loneliness and vulnerability 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]

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