

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS**

**Advanced GCE**

**ENGLISH LANGUAGE AND LITERATURE**

**2717**

Language in Literature: Drama

Monday

**12 JUNE 2006**

Morning

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) Referring closely to the language and action of **at least two** passages, explore ways in which Shakespeare presents the experience of battle and/or preparation for battle in *Antony and Cleopatra*. [30]

Or

- (b) Referring closely to the linguistic detail and action of **at least two** passages, examine Shakespeare's presentation of Cleopatra's relationship with Octavius Caesar. [30]

### *As You Like It*

#### 2 Either

- (a) Silvius's relationship with Phebe has been described as 'a cruel and demeaning farce'. How far do the language and action of both characters support this view? In your answer you should make detailed reference to **at least two** passages from the play. [30]

Or

- (b) Jaques declares: 'All the world's a stage, / And all the men and women merely players.' Examine some of the linguistic and dramatic strategies Shakespeare uses to explore role-play in *As You Like it*. In your answer you should consider the language and action of **at least two** passages. [30]

### *The Tempest*

#### 3 Either

- (a) 'The isle is full of noises.' Discuss the uses of sound and music in *The Tempest*. You should make detailed reference to the linguistic features of **at least two** passages from the play. [30]

Or

- (b) Discuss the linguistic features and dramatic effects of monologues (extended speeches by individual characters) in *The Tempest*. You should include in your answer detailed reference to **at least two** passages. [30]

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

Answer **one** question from this section.

**Samuel Beckett**      *Waiting for Godot*

**4**    **Either**

- (a) With detailed reference to the linguistic features of **at least two** passages, examine the language used by characters to speculate about Godot in the play. [30]

**Or**

- (b) ‘Come on, Gogo, return the ball, can’t you, once in a while?’ The dialogue in *Waiting for Godot* has been described as ‘verbal tennis’. Referring closely to the linguistic details and dramatic effects of **at least two** passages, discuss the play’s dialogue in the light of this comment. [30]

**Brian Friel**              *Translations*

**5**    **Either**

- (a) Discuss the presentation of **two** of the following characters in *Translations*: Bridget, Doalty, Manus. In your answer you should refer closely to the linguistic detail and action of **at least two** passages from the play. [30]

**Or**

- (b) ‘Yolland and Maire are the characters who communicate most profoundly in *Translations*.’ With reference to **at least two** passages, examine the language used by Yolland and Maire in the light of this comment. [30]

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

**6**    **Either**

- (a) In Scene 10 Stanley says to Blanche: ‘We’ve had this date with each other from the beginning!’ How far do the language and action of *A Streetcar Named Desire* support his assertion? In your answer you should refer closely to **at least two** passages. [30]

**Or**

- (b) ‘Williams is interested only in the private, inner world of his characters – not in their public lives.’ How far do the language and action of *A Streetcar Named Desire* support this view? In your answer you should refer closely to the linguistic detail and dramatic effects of **at least two** passages. [30]

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