

**ADVANCED GCE
ENGLISH LANGUAGE AND LITERATURE**

2717

Language in Literature: Drama

MONDAY 11 JUNE 2007

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, 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: 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 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.

This document consists of 4 printed pages.

Section A: Shakespeare

Answer **one** question from this section.

Antony and Cleopatra

1 Either

- (a) With close reference to the linguistic detail and action of **at least two** passages, examine how **both** Antony **and** Cleopatra are presented as they prepare for death. [30]

Or

- (b) Referring closely to the linguistic detail and action of **at least two** passages, examine Shakespeare's presentation of bargaining and negotiation in *Antony and Cleopatra*. [30]

As You Like It

2 Either

- (a) Charles reports that those living in the Forest of Arden 'fleet the time carelessly as they did in the golden world.'

To what extent does *As You Like It* suggest or question an ideal way of life? In your answer you should refer closely to the language and action of **at least two** passages. [30]

Or

- (b) What do you see as the role and significance of **two** of the following in *As You Like it*?

Le Beau; Adam; Amiens.

In your answer you should refer carefully to the linguistic detail and action of **at least two** passages. [30]

The Tempest

3 Either

- | | |
|----------------------------|-------------------|
| (a) <i>Miranda:</i> | O brave new world |
| That has such people in't! | |
| <i>Prospero:</i> | 'Tis new to thee. |

Discuss the significance of different perspectives and ways of seeing in *The Tempest*. You should make detailed reference to the linguistic features and dramatic effects of **at least two** passages in your answer. [30]

Or

- (b) 'Ariel and Caliban are unwilling servants.' Referring closely to **at least two** passages from *The Tempest*, examine **both** characters' use of language in the light of this comment. [30]

Section B: 20th Century Drama

Answer **one** question from this section.

Samuel Beckett *Waiting for Godot*

4 Either

- (a) Vladimir exclaims: 'Extraordinary the tricks that memory plays!' Discuss Beckett's presentation of memory in *Waiting for Godot* in the light of this comment. In your answer you should refer closely to the linguistic detail and action of **at least two** passages. [30]

Or

- (b) *Vladimir*: No no, after you.

Estragon: No no, you first.

Discuss the importance of politeness and levels of formality in *Waiting for Godot*. Refer closely to the linguistic detail and dramatic effects of **at least two** passages in your answer. [30]

Brian Friel *Translations*

5 Either

- (a) Examine the use and effect of humour in *Translations*. In your answer you should refer to the linguistic detail and action of **at least two** passages. [30]

Or

- (b) Examine the impact that Yolland's disappearance has on any **two** characters in *Translations*. In your answer you should make close reference to the linguistic detail and action of **at least two** passages. [30]

Tennessee Williams *A Streetcar Named Desire*

6 Either

- (a) Examine the roles and significance of Mitch and Steve in *A Streetcar Named Desire*. In your answer you should make careful reference to the linguistic detail and dramatic effects of **at least two** passages. [30]

Or

- (b) Blanche exclaims to Stella: 'What you are talking about is brutal desire – just – Desire!' Referring closely to the linguistic detail and action of **at least two** passages, examine Williams's exploration of desire. [30]

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