

**ADVANCED GCE
ENGLISH LANGUAGE AND LITERATURE**

Language in Literature: Drama

WEDNESDAY 11 JUNE 2008

2717

Afternoon
Time: 2 hours

Additional materials (enclosed): None

Additional materials (required):
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 paper 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) 'We learn more about the love between Antony and Cleopatra from what they themselves say and do than from what others say about them.' How far do you agree with this view? In your answer you should refer closely to the linguistic detail and dramatic effects of **at least two** passages from the play. [30]

Or

- (b) With close reference to the language and action of **at least two** passages, examine the language of guilt and remorse in *Antony and Cleopatra*. [30]

As You Like It**2 Either**

- (a) Celia says: 'Nature hath given us wit to flout at fortune.' Examine the dramatic purpose of wit and wordplay in *As You Like It*, referring closely to the linguistic detail and action of **at least two** passages. [30]

Or

- (b) Examine some of the ways in which changes of heart have significant effects in *As You Like It*. In your answer you should refer closely to the language and action of **at least two** passages. [30]

The Tempest**3 Either**

- (a) '*The Tempest* is particularly striking for the variety of its dramatic voices.' 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) With close reference to the linguistic detail and dramatic effects of **at least two** passages, examine the language of forgiveness and reconciliation in *The Tempest*. [30]

Section B: 20th Century Drama

Answer **one** question from this section.

Samuel Beckett *Waiting for Godot***4 Either**

- (a) How far and in what ways might the language and action of *Waiting for Godot* be considered 'absurd'? In your answer you should refer closely to the linguistic detail and dramatic effects of **at least two** passages. [30]

Or

- (b) 'A playwright's job is to ask questions, not to suggest answers.' Examine some of the ways in which *Waiting for Godot* asks questions in the light of this comment. In your answer you should refer closely to the linguistic detail and dramatic effects of **at least two** passages. [30]

Brian Friel *Translations***5 Either**

- (a) Hugh claims in *Translations* that what the Irish lack in material possessions or wealth, they compensate for in spiritual and intellectual riches. How far and in what ways do the language and action of the play support this view? In your answer you should refer closely to the language and action of **at least two** passages. [30]

Or

- (b) Friel has referred to the 'distinctive voices' of *Translations*. Which, in your view, are the most distinctive and important voices in the 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) 'A morbid preoccupation with guilt and death runs through *A Streetcar Named Desire*.' 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) 'Stanley is as much a positive as a destructive force in the play.' How far do the language and action of *A Streetcar Named Desire* support this view? In your answer you should make detailed reference to **at least two** passages. [30]

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