

**ADVANCED GCE****ENGLISH LANGUAGE AND LITERATURE**

Language in Literature: Drama

2717

Candidates answer on the Answer Booklet

OCR Supplied Materials:

- 16 page Answer Booklet

Other Materials Required:

None

Tuesday 8 June 2010
Afternoon

Duration: 2 hours

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

INSTRUCTIONS TO CANDIDATES

- Write your name clearly 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.
- Use black ink.
- Read each question carefully and make sure that you know what you have to do before starting your answer.
- You must answer **one** question from Section A and **one** question 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*

- Do **not** write in the bar codes.

INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [] at the end of each question or part question.
- The total number of marks for each question is **30**.
- The total number of marks for this paper 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** pages. Any blank pages are indicated.

Section A: Shakespeare

Answer **one** question from this section.

Antony and Cleopatra

1 Either

- (a) Examine the presentation and the importance of the past in *Antony and Cleopatra*. In your answer you should refer closely to the linguistic detail and dramatic effects of **at least two** passages. [30]

Or

- (b) Examine the presentation of soldiership and military conquest 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) Orlando says to Jaques: 'I do desire we may be better strangers'. Examine the presentation of disagreement and argument in *As You like It*. In your answer you should refer closely to the linguistic detail and dramatic effects of **at least two** passages. [30]

Or

- (b) How far do you agree that 'Touchstone's language may give the appearance of wisdom and critical intelligence, but really he has little of significance to say'? In your answer you should refer closely to the linguistic detail and dramatic effects of **at least two** passages. [30]

The Tempest

3 Either

- (a) 'Ariel's dramatic effectiveness derives from the language that he uses.' How far do you agree? In your answer you should refer closely to the linguistic detail and dramatic effects of **at least two** passages. [30]

Or

- (b) Caliban describes Prospero as 'the tyrant'. How far do the language and action of the play support this view of Prospero? In your answer you should refer closely to the linguistic detail and dramatic effects of **at least two** passages. [30]

Section B: 20th Century Drama

Answer **one** question from this section.

Samuel Beckett: *Waiting for Godot*

4 Either

- (a) Vladimir asks Estragon: 'Will you not play?' Examine the importance of role-play and language games in *Waiting for Godot*. In your answer you should refer closely to the linguistic detail and dramatic effects of **at least two** passages. [30]

Or

- (b) Estragon says of Pozzo: 'He's all humanity', and Vladimir says '... all mankind is us.' How far and in what ways do the language and action of the play suggest that its characters represent all of us? In your answer you should refer to the linguistic detail and dramatic effects of **at least two** passages. [30]

Brian Friel: *Translations*

5 Either

- (a) Examine the language of domination and persecution in *Translations*. In your answer you should refer closely to the linguistic detail and dramatic effects of **at least two** passages. [30]

Or

- (b) Yolland says to Maire: 'I wish to God you could understand me.' How far do you agree that in *Translations* conflicts arise mainly as a result of misunderstandings? In your answer you should refer closely to the language and action of **at least two** passages. [30]

Tennessee Williams: *A Streetcar Named Desire*

6 Either

- (a) Speaking to Stella about Blanche, Stanley says: '... for the last year or two she has been washed up like poison.' How far and in what ways do the language and action of *A Streetcar Named Desire* reflect Stanley's negative view of Blanche? In your answer you should refer closely to the linguistic detail and dramatic effects of **at least two** passages. [30]

Or

- (b) 'The tensions in *A Streetcar Named Desire* are as much social as they are sexual.' How far 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]

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