



GCE AS/A LEVEL

2710U20-1



S23-2710U20-1

FRIDAY, 26 MAY 2023 – MORNING

ENGLISH LANGUAGE AND LITERATURE – AS unit 2
Drama and Non-Literary Texts

2 hours

2710U201
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ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet and clean copies (no annotation) of your set texts for this paper.

INSTRUCTIONS TO CANDIDATES

Answer **one** question in Section A and **one** question in Section B.
Write your answers in the separate answer booklet provided.

INFORMATION FOR CANDIDATES

Both Section A and Section B carry 60 marks.

The number of marks is given in brackets at the end of each question or part-question.

You are advised to spend one hour on each section. In Section A, you are advised to spend 25 minutes on part (i) and 35 minutes on part (ii).

You are reminded that assessment will take into account the quality of written communication used in your answers.

Section A: Post-1900 drama (open book)

Answer **one** question in this section.

You must have a clean copy (no annotation) of the **set text** which you have studied. Only the prescribed edition must be used.

Each question is in **two** parts. In both **part (i)** and **part (ii)** you are required to:

- apply concepts and methods from integrated linguistic and literary study
- analyse how meanings are shaped

and in **part (ii)** you are **also** required to:

- demonstrate understanding of the significance and influence of the contexts in which texts are produced and received.

Tennessee Williams: *A Streetcar Named Desire* (Penguin Modern Classics)

Either,

1. (i) Re-read Scene 1, page 7 from “BLANCHE [*looking down at her glass, which shakes in her hand*]:” to page 8 “BLANCHE: ...The summer Dad died and you left us...”. Using integrated linguistic and literary approaches, discuss the presentation of Blanche and Stella in this extract. [25]
- (ii) Discuss how Williams presents the relationship between Blanche and Stella in 1940s America in **at least two other** episodes from *A Streetcar Named Desire*. [35]

Or,

2. (i) Re-read Scene 6, page 62 from “BLANCHE: You are not the delicate type.” to page 64 “MITCH [*finally*]: Where’s Stanley and Stella tonight?” Using integrated linguistic and literary approaches, discuss the presentation of the relationship between Blanche and Mitch in this extract. [25]
- (ii) Discuss how Williams presents relationships between men and women in 1940s America in **at least two other** episodes from *A Streetcar Named Desire*. [35]

Peter Shaffer: *Amadeus* (Penguin Modern Classics)

Or,

3. (i) Re-read Act 1, page 53 from “SALIERI: Fiasco! ... Fiasco! ...” to page 55 “[...*And now – quietly at first – he addresses his God.*]”. Using integrated linguistic and literary approaches, discuss how Shaffer presents Salieri in this extract. [25]
- (ii) Explore how Shaffer presents attitudes towards beauty in Viennese society in **at least two other** episodes from *Amadeus*. [35]

Or,

4. (i) Re-read Act 2, page 102 from “SALIERI [*to audience*]: Dawn has come.” to page 103 “SALIERI: ...*And I will forgive you. Vi saluto.*” Using integrated linguistic and literary approaches, discuss the presentation of Salieri in this extract. [25]
- (ii) With reference to **at least two other** episodes from *Amadeus*, discuss Shaffer’s presentation of jealousy in Viennese society. [35]

Marc Norman and Tom Stoppard: *Shakespeare in Love* (Faber)

Or,

5. (i) Re-read page 20, from “INT. DE LESSEPSES’ HOUSE. VIOLA’S BEDROOM. NIGHT.” to page 22 “*VIOLA gazes longingly towards the Rose...And, there and then, she makes a plan.*” Using integrated linguistic and literary approaches, discuss how Norman and Stoppard present Viola and the Nurse in this extract. [25]
- (ii) “A woman in a man’s world.” Discuss how Norman and Stoppard present Viola in **at least two other** episodes from *Shakespeare in Love*. [35]

Or,

6. (i) Re-read page 127, from “INT. DE LESSEPSES’ HOUSE. VIOLA’S BEDROOM. DAY” to page 129 “*He looks around but VIOLA has fled.*” Using integrated linguistic and literary approaches, discuss Norman’s and Stoppard’s presentation of the characters and situation in this extract. [25]
- (ii) Explore how Norman and Stoppard present attitudes towards money in Elizabethan England in **at least two other** episodes from *Shakespeare in Love*. [35]

Edward Albee: *Who's Afraid of Virginia Woolf?* (Vintage Classics)

Or,

7. (i) Re-read Act 1, page 6 from “MARTHA: You laughed your head off when you heard it at the party.” to page 7 “MARTHA: ...so don't worry about me!” Using integrated linguistic and literary approaches, discuss the presentation of George and Martha in this extract. [25]
- (ii) With reference to **at least two other** episodes from *Who's Afraid of Virginia Woolf?*, discuss how Albee presents the relationship between George and Martha in 1950s American society. [35]

Or,

8. (i) Re-read Act 2, page 48 from “NICK: Yes...that's right.” to page 49 “NICK: I didn't say that...I said she gets sick quite easily.” Using integrated linguistic and literary approaches, discuss the presentation of George and Nick in this extract. [25]
- (ii) With reference to **at least two other** episodes from *Who's Afraid of Virginia Woolf?*, discuss how Albee presents conflict in 1950s American society. [35]

Diane Samuels: *Kindertransport* (Nick Hern Books)

Or,

9. (i) Re-read Act 1 Scene 1, page 7 from “EVA (*sewing*). Why aren't Karla and Heinrich going on one of the trains?” to page 9 “EVA *takes the coat and carries on sewing.*” Using integrated linguistic and literary approaches, discuss how Samuels presents Eva and Helga in this extract. [25]
- (ii) With reference to **at least two other** episodes from *Kindertransport*, discuss how Samuels presents attitudes towards prejudice across different time periods. [35]

Or,

10. (i) Re-read Act 1 Scene 2, page 25 from “ORGANISER *makes to exit. EVA makes to follow him.*” to page 27 “LIL. You don't need it on now I've come.” Using integrated linguistic and literary approaches, discuss how Samuels presents the characters and situation in this extract. [25]
- (ii) Discuss how Samuels presents daughters across different time periods in **at least two other** episodes from *Kindertransport*. [35]

Section B: Non-literary texts (open book)

Answer **one** question in this section.

You must have a clean copy (no annotation) of the **set text** which you have studied. Only the prescribed edition must be used.

In your response, you are required to:

- apply concepts and methods from integrated linguistic and literary study
- analyse how meanings are shaped
- demonstrate understanding of the significance and influence of the contexts in which texts are produced and received.

Andrea Ashworth: *Once in a House on Fire* (Picador)

Either,

11. Using integrated linguistic and literary approaches, discuss Ashworth's presentation of employment/making a living in the 1970s/80s in *Once in a House on Fire*. [60]

Or,

12. "Everything works out in the end. If it hasn't worked out yet, then it's not the end." Using integrated linguistic and literary approaches, discuss Ashworth's presentation of conflict in the 1970s/80s in *Once in a House on Fire*. [60]

Truman Capote: *In Cold Blood* (Penguin Modern Classics)

Or,

13. Using integrated linguistic and literary approaches, discuss how Capote presents marriage in America in the 1960s in *In Cold Blood*. [60]

Or,

14. Using integrated linguistic and literary approaches, discuss how Capote presents the relationship between Perry and Dick in America in the 1960s in *In Cold Blood*. [60]

Dave Eggers: *A Heartbreaking Work of Staggering Genius* (Picador)

Or,

15. "There is no friendship, no love, like that of the parent for the child." Using integrated linguistic and literary approaches, discuss how Eggers presents different attitudes towards parenting in America in the 1980s/90s in *A Heartbreaking Work of Staggering Genius*. [60]

Or,

16. "Every ambitious move is a gamble." Using integrated linguistic and literary approaches, discuss how Eggers presents different attitudes towards ambition in America in the 1980s/90s in *A Heartbreaking Work of Staggering Genius*. [60]

Robert Minhinnick: *Watching the fire-eater* (Seren)**Or,**

17. Using integrated linguistic and literary approaches, discuss Minhinnick's presentation of different types of protest at the end of the twentieth century in *Watching the fire-eater*. [60]

Or,

18. "As long as poverty, injustice and gross inequality persist in our world, none of us can truly rest." Using integrated linguistic and literary approaches, discuss Minhinnick's presentation of inequality at the end of the twentieth century in *Watching the fire-eater*. [60]

George Orwell: *Down and Out in Paris and London* (Penguin Modern Classics)**Or,**

19. Using integrated linguistic and literary approaches, discuss how Orwell presents unemployment in the early twentieth century in *Down and Out in Paris and London*. [60]

Or,

20. Using integrated linguistic and literary approaches, discuss Orwell's presentation of different attitudes towards prejudice in the early twentieth century in *Down and Out in Paris and London*. [60]

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