



GCE AS/A LEVEL

2710U20-1



S25-2710U20-1

FRIDAY, 23 MAY 2025 – 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

Use black ink or black ball-point pen.

Answer **one** question in Section A and **one** question in Section B.

Write your answers in the separate answer booklet provided, following the instructions on the front of the answer booklet.

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 3, page 32 from “BLANCHE [*softly*]: Hello! The Little Boys’ Room is busy right now.” to page 34 “MITCH: ... You are visiting Stanley and Stella?” Using integrated linguistic and literary approaches, discuss the presentation of Blanche and Mitch in this extract. [25]
- (ii) “An inevitably doomed relationship.” Discuss how Williams presents the relationship between Blanche and Mitch in **at least two other** episodes from *A Streetcar Named Desire*. [35]

Or,

2. (i) Re-read Scene 11, page 104 from “STANLEY: Doc, you better go in.” to page 106 “DOCTOR: Not unless necessary.” Using integrated linguistic and literary approaches, discuss how Williams creates dramatic tension in this extract. [25]
- (ii) With reference to **at least two other** episodes from the play, discuss how Williams presents 1940s American society as one which lacks hope for the future in *A Streetcar Named Desire*. [35]

Peter Shaffer: *Amadeus* (Penguin Modern Classics)

Or,

3. (i) Re-read Act 1, page 47 from “SALIERI: Come now, I can keep your wife company.” to page 48 “SALIERI: ... I couldn’t think of that now! ...” Using integrated linguistic and literary approaches, discuss Shaffer’s presentation of the characters and situation in this extract. [25]
- (ii) “A powerful man and an innocent woman.” Explore Shaffer’s presentation of the relationship between Salieri and Constanze in **at least two other** episodes from *Amadeus*. [35]

Or,

4. (i) Re-read Act 2, page 89 from “MOZART: *She’s gone!*” to page 91 “SALIERI: ... – in a tenement!” Using integrated linguistic and literary approaches, discuss Shaffer’s presentation of Mozart and Salieri in this extract. [25]
- (ii) “The vulgarity is a way of separating Mozart’s genius from his humanity.” Discuss how Shaffer presents Mozart’s contrasting characteristics in **at least two other** episodes from *Amadeus*. [35]

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

Or,

5. (i) Re-read page 5 from “HENSLOWE: Will! Where is my play?” to page 7 “WILL: ... I am still due for *One Gentleman of Verona*.” Using integrated linguistic and literary approaches, discuss Norman and Stoppard’s presentation of Will and Henslowe in this extract. [25]
- (ii) Discuss how Norman and Stoppard present conflict in Elizabethan England in **at least two other** episodes from *Shakespeare in Love*. [35]

Or,

6. (i) Re-read page 38 from “INT. DE LESSEPPSES’ HOUSE.” to page 41 “VIOLA: ... and buy me a boy’s wig!” Using integrated linguistic and literary approaches, discuss Norman and Stoppard’s presentation of the characters and situation in this extract. [25]
- (ii) Explore how Norman and Stoppard present the difficulties of the relationship between Will and Viola 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 2, page 54 from "NICK: *Have you been trying for years?*" to page 56 "GEORGE: ... then you can sort of start all over again." Using integrated linguistic and literary approaches, discuss how Albee presents George and Nick in this extract. [25]
- (ii) "A man who has everything, except integrity." With reference to **at least two other** episodes, discuss how Albee presents Nick in *Who's Afraid of Virginia Woolf?*. [35]

Or,

8. (i) Re-read Act 3, page 122 from "GEORGE: I'M RUNNING THIS SHOW!" to page 124 "MARTHA [*leaping at GEORGE, but ineffectual*]: YOU CAN'T DO THIS!" Using integrated linguistic and literary approaches, discuss how Albee presents the characters and situation in this extract. [25]
- (ii) "Lies don't ruin relationships; the truth does." With reference to **at least two other** episodes from *Who's Afraid of Virginia Woolf?*, discuss how Albee presents deceit in 1950s American society. [35]

Diane Samuels: *Kindertransport* (Nick Hern Books)

Or,

9. (i) Re-read Act 1 Scene 1, page 18 from "OFFICER. No councillor in here?" to page 20 "OFFICER. ... Here kiddie. A sweetie for you." Using integrated linguistic and literary approaches, discuss how Samuels presents Eva and the Officer in this extract. [25]
- (ii) "Never forget who you are, for surely the world will not." Discuss how Samuels presents identity struggles in different time periods in **at least two other** episodes from *Kindertransport*. [35]

Or,

10. (i) Re-read Act 2 Scene 1, page 59 from "EVELYN. What shall I do with the papers?" to page 61 "LIL. ... Who else have you got?" Using integrated linguistic and literary approaches, discuss how Samuels presents Evelyn and Lil in this extract. [25]
- (ii) "Only when we are no longer afraid do we begin to live." Discuss how Samuels presents attitudes towards fear in 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 fathers/father figures in the 1970s/1980s in *Once in a House on Fire*. [60]

Or,

12. Using integrated linguistic and literary approaches, discuss how Ashworth presents survival strategies in the 1970s/1980s 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 the Clutter family as a representation of the American Dream in 1950s/1960s America in *In Cold Blood*. [60]

Or,

14. "To live is to suffer, to survive is to find some meaning in the suffering." Using integrated linguistic and literary approaches, discuss how Capote presents suffering in *In Cold Blood*. [60]

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

Or,

15. Using integrated linguistic and literary approaches, discuss how Eggers presents San Franciscan culture and lifestyle in the 1980s/1990s in *A Heartbreaking Work of Staggering Genius*. [60]

Or,

16. Using integrated linguistic and literary approaches, examine the ways in which Eggers presents himself as an unreliable narrator in *A Heartbreaking Work of Staggering Genius*. [60]

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

Or,

17. “The poor disgust us because they are us. They show us what we’d look like without our fine clothes.” Using integrated linguistic and literary approaches, discuss Minhinnick’s presentation of attitudes towards poverty in *Watching the fire-eater*. [60]

Or,

18. “To be born in Wales ... with music in your blood and with poetry in your soul, is a privilege indeed.” Using integrated linguistic and literary approaches, discuss Minhinnick’s presentation of Wales 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 Orwell’s presentation of loneliness/isolation during 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 conflict during the early twentieth century in *Down and Out in Paris and London*. [60]

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