



GCE AS/A LEVEL

2710U20-1



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

WEDNESDAY, 23 MAY 2018 – AFTERNOON

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 2, page 18 from “STANLEY: All right. I’ll wait till she gets through soaking in a hot tub...” to page 19 “STANLEY: You’re damn tootin’ I’m going to stay here.” Using integrated linguistic and literary approaches, discuss how Williams presents the relationship between Stanley and Stella in this extract. [25]
- (ii) Discuss how Williams presents attitudes towards class conflict in American society in **at least two** other episodes from *A Streetcar Named Desire*. [35]

Or,

2. (i) Re-read Scene 3, page 35 from “STELLA: *Drunk—drunk—animal thing, you!*” to page 37 “STANLEY: *Stell-lahhhhh!*” Using integrated linguistic and literary approaches, discuss how Williams creates dramatic tension in this extract. [25]
- (ii) Explore how Williams presents attitudes towards violence in American society 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 20 from “VON STRACK [to ORSINI-ROSENBERG]: You are required...” to page 22 “SALIERI: ...He was praised altogether too much.” Using integrated linguistic and literary approaches, discuss Shaffer’s presentation of attitudes towards music and musicians in this extract. [25]
- (ii) Explore the presentation of different attitudes towards ambition in Viennese society in **at least two** other episodes from *Amadeus*. [35]

Or,

4. (i) Re-read Act 2, page 86 from “CONSTANZE: I’m cold...I’m cold all day...” to page 88 “MOZART: ...little wife of my heart! Come...Come...”. Using integrated linguistic and literary approaches, discuss Shaffer’s presentation of the relationship between Mozart and Constanze in this extract. [25]
- (ii) Discuss how Shaffer presents relationships between men and women in Viennese society in **at least two** other episodes from *Amadeus*. [35]

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

Or,

5. (i) Re-read page 28 from “INT. TAVERN. DAY. *WILL has remained behind, aghast now at his predicament. He goes to the bar.*” to page 31 “*WILL makes a helpless gesture and hurries after NOL.*” Using integrated linguistic and literary approaches, discuss Norman’s and Stoppard’s presentation of Will and Marlowe in this extract. [25]
- (ii) Discuss how Norman and Stoppard present friendship in Elizabethan England in **at least two** other episodes from *Shakespeare in Love*. [35]

Or,

6. (i) Re-read page 87 from “INT. DE LESSEPSES’ HOUSE. VIOLA’S BEDROOM. MORNING.” to page 90 “WESSEX: ...The tide waits for no man, but I swear it would wait for you!” 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 relationships between men and women 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 34 from “MARTHA [to NICK]: Georgie-boy, here, says you’re terrifying.” to page 36 “GEORGE: ...I will not give up Berlin!” Using integrated linguistic and literary approaches, discuss how Albee presents George in this extract. [25]
- (ii) “The past is always tense, whereas the future is perfect.” With reference to **at least two** other episodes from *Who's Afraid of Virginia Woolf?* discuss how Albee presents different ideas about the past and the future. [35]

Or,

8. (i) Re-read Act 2, page 51 from “NICK: I told you...she’s making coffee.” to page 53 “NICK [a tight, formal smile]: I’m a...guest. You go right ahead.” Using integrated linguistic and literary approaches, discuss how Albee presents the characters and situation in this extract. [25]
- (ii) Discuss Albee’s presentation of attitudes towards children in 1950s American society in **at least two** other episodes from *Who's Afraid of Virginia Woolf?* [35]

Diane Samuels: *Kindertransport* (Nick Hern Books)

Or,

9. (i) Re-read Act 1 Scene 1, page 10 from “HELGA. Try to meet other Jews in England.” to page 13 “EVA hugs HELGA.” Using integrated linguistic and literary approaches, discuss the presentation of Helga and Eva in this extract. [25]
- (ii) Discuss how Samuels presents the effects of separation in different time periods in **at least two** other episodes from *Kindertransport*. [35]

Or,

10. (i) Re-read Act 2 Scene 1, page 64 from “GUARD. What country you from?” to page 65 “EVA. There is!” Using integrated linguistic and literary approaches, discuss how Samuels presents the characters and situation in this extract. [25]
- (ii) “Hope is being able to see that there is light despite all of the darkness.” Explore how Samuels presents various attitudes towards hope 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. “Crime is the offspring of poverty and desire.” Using integrated linguistic and literary approaches, discuss Ashworth’s presentation of crime and criminal behaviour in *Once in a House on Fire*. [60]

Or,

12. Using integrated linguistic and literary approaches, discuss how Ashworth presents men in the 1970s/1980s in *Once in a House on Fire*. [60]

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

Or,

13. “Location is more than the background to the action.” Using integrated linguistic and literary approaches, discuss Capote’s use of different settings in *In Cold Blood*. [60]

Or,

14. “Courage is sometimes found in unlikely places.” Using integrated linguistic and literary approaches, discuss Capote’s presentation of courage in American society in *In Cold Blood*. [60]

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

Or,

15. Using integrated linguistic and literary approaches, discuss Eggers' presentation of how his relationship with Toph changes over time in *A Heartbreaking Work of Staggering Genius*. [60]

Or,

16. Using integrated linguistic and literary approaches, discuss how Eggers presents the youth culture of the 1980s/1990s 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 attitudes towards tourists and tourism in *Watching the fire-eater*. [60]

Or,

18. Using integrated linguistic and literary approaches, discuss how Minhinnick presents being an outsider in the late 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 the ways in which Orwell presents challenging situations which he faces 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 attitudes towards friendship in the early twentieth century in *Down and Out in Paris and London*. [60]

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