



GCE AS/A LEVEL

2710U20-1



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

WEDNESDAY, 22 MAY 2019 – 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 22 from “BLANCHE [*lightly*]: Honey, do me a favour...” to page 23 “BLANCHE: ...because of their – intimate nature...” Using integrated linguistic and literary approaches, discuss how Williams presents Stanley and Blanche in this extract. [25]
- (ii) Discuss how Williams develops Blanche as a tragic hero in **at least two** other episodes from *A Streetcar Named Desire*. [35]

Or,

2. (i) Re-read Scene 10, page 95 from “BLANCHE: ...Operator! Operator! Never mind long-distance...” to the end of the scene on page 97. Using integrated linguistic and literary approaches, discuss how Williams creates dramatic tension in this extract. [25]
- (ii) Explore how Williams presents male dominance 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 16 from “SALIERI: ...I wanted Fame...” to page 17 “SALIERI: ... – the last night of my life!” Using integrated linguistic and literary approaches, discuss Shaffer’s presentation of Salieri in this extract. [25]
- (ii) Explore the presentation of different attitudes towards religion in Viennese society in **at least two** other episodes from *Amadeus*. [35]

Or,

4. (i) Re-read Act 2, page 92 from “SALIERI: He had put the Masons into it right enough...” to page 93 “SALIERI: ...He did not even get his half receipts from the opera.” Using integrated linguistic and literary approaches, discuss Shaffer’s presentation of the characters and situation in this extract. [25]
- (ii) Discuss how Shaffer presents deception 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 2 from “LAMBERT: Bitten, Mr Fennyman.” to page 5 “HENSLOWE: Without doubt he is completing it at this very moment.” Using integrated linguistic and literary approaches, discuss how Norman and Stoppard use humour in this extract. [25]
- (ii) Explore how Norman and Stoppard create humour or humorous situations in Elizabethan England in **at least two** other episodes from *Shakespeare in Love*. [35]

Or,

6. (i) Re-read page 93 from “*ANGLE on the QUEEN.*” to page 95 “QUEEN: It takes a woman to know it.” Using integrated linguistic and literary approaches, discuss Norman and Stoppard’s presentation of Queen Elizabeth in this extract. [25]
- (ii) Explore how Norman and Stoppard present female power 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 9 from “MARTHA: SCREW YOU!” to page 11 “MARTHA: Hey, where’s my rubbing alcohol?” Using integrated linguistic and literary approaches, discuss the presentation of the characters and situation in this extract. [25]
- (ii) “A spoilt little rich girl.” With reference to **at least two** other episodes from *Who's Afraid of Virginia Woolf?*, discuss the significance of Honey’s role in the play as a whole. [35]

Or,

8. (i) Re-read Act 2, page 92 from “GEORGE: ‘And the west, encumbered by crippling alliances...’” to page 94 “GEORGE: Well, you just crawl over to the bar and make yourself one.” Using integrated linguistic and literary approaches, discuss how Albee creates dramatic tension in this extract. [25]
- (ii) “I suspect we’ll be drinking a great deal more too...if we survive.” With reference to **at least two** other episodes from *Who's Afraid of Virginia Woolf?*, discuss Albee’s presentation of different types of fear in 1950s American society. [35]

Diane Samuels: *Kindertransport* (Nick Hern Books)

Or,

9. (i) Re-read Act 1 Scene 2, page 42 from “EVELYN. Darling, you really do not need...” to page 43 “EVELYN. I think, Faith, that this conversation must come to a close.” Using integrated linguistic and literary approaches, discuss the presentation of the characters and situation in this extract. [25]
- (ii) Discuss how Samuels presents attitudes towards the truth in different time periods in **at least two** other episodes from *Kindertransport*. [35]

Or,

10. (i) Re-read Act 2 Scene 1, page 48 from “*The POSTMAN enters.*” to page 50 “*POSTMAN exits.*” Using integrated linguistic and literary approaches, discuss how Samuels presents Eva and the Postman in this extract. [25]
- (ii) Discuss how Samuels presents the impact of war 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 friendship in the 1970s/1980s in *Once in a House on Fire*. [60]

Or,

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

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

Or,

13. "You don't choose your family." Using integrated linguistic and literary approaches, discuss how Capote presents family life in *In Cold Blood*. [60]

Or,

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

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

Or,

15. “Children are the anchors that hold a mother to life.” Using integrated linguistic and literary approaches, discuss Eggers’ presentation of his relationship with his mother in *A Heartbreaking Work of Staggering Genius*. [60]

Or,

16. Using integrated linguistic and literary approaches, discuss how Eggers presents relationships between men and women in 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 change in *Watching the fire-eater*. [60]

Or,

18. Using integrated linguistic and literary approaches, discuss how Minhinnick creates a sense of place towards 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 the ways in which Orwell creates a sense of hope in early twentieth-century life in *Down and Out in Paris and London*. [60]

Or,

20. “No matter how dark the moment, pride and dignity are always possible.” Using integrated linguistic and literary approaches, discuss Orwell’s presentation of pride during the early twentieth century in *Down and Out in Paris and London*. [60]

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